

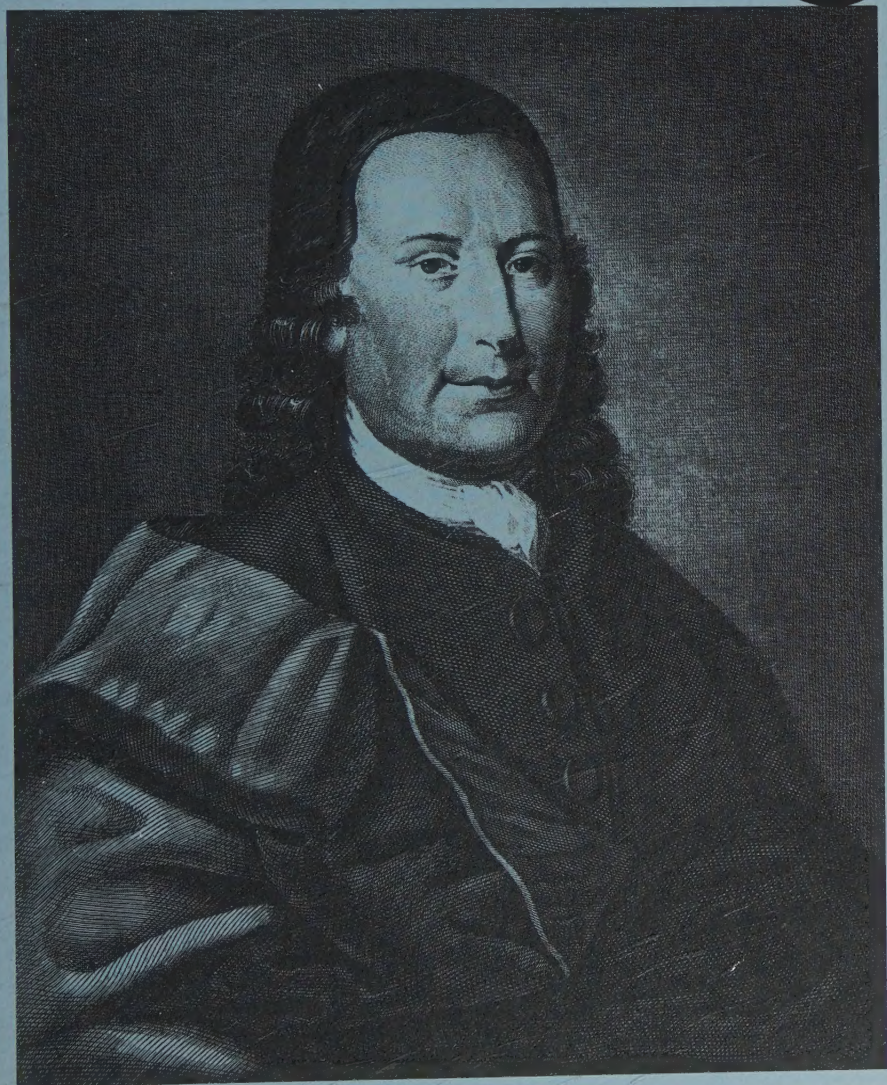
The HYMN

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The **HYMN**

October 1979

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On the Cover: Moravian hymn writer Count Nicholas Ludwig von Zinzendorf, 1700-1760. Courtesy of the Moravian Music Foundation. See page 230.

Editor's

COLUMN

In this final issue of the 1970s several aspects of *The Hymn's* contents have reached a state of completion: Nicholas Temperley's four-article series on the Anglican Communion hymn, John H. Johansen's two-part article on Moravian hymnody, and James A. Rogers' valuable column, *Hymns in Periodical Literature*, a feature he has written for almost three years. Our thanks to Jim Rogers for his contribution. Beginning in 1980, this column will be written by a different person each year. Austin C. Lovelace will write it in 1980.

The ever-expanding Dictionary of American Hymnology files (see page 280) have resulted in two articles in this issue: Harold E. Holland's survey of Churches of Christ hymnody and William H. Tallmadge's assessment of the terminology used to describe folk hymnody.

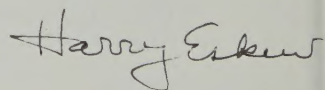
American folk hymnody is related to other portions of this issue: Ellen Jane Porter and John F. Garst's article with numerous examples of Captain Kidd meter tunes, and the reviews of Edith B. Card, James C. Downey, and Phil D. Perrin.

Our Hymnic News section begins with Alec Wyton's tribute to the late Lee Hastings Bristol, Jr., who will be greatly missed by the Hymn Society. Reports of summer meetings of two European hymn societies are

included: the Hymn Society of Great Britain and Ireland by William Lockwood and the International Fellowship for Research in Hymnology by Carlton R. Young.

New hymns include G. W. Williams' "Come now, and praise the humble saint," a hymn for the Feast of St. Joseph selected by our hymn evaluation committee; and Omer Westendorf and Robert E. Kreutz's "Gift of Finest Wheat," the award-winning hymn and tune for the International Eucharistic Congress that met at Philadelphia in 1976.

Instead of shipping this issue to the National Headquarters of the Hymn Society, it is being mailed to you directly from New Orleans where it is printed. This means that you'll probably receive *The Hymn* about a week sooner than otherwise. You'll note that this issue contains a self-addressed envelope for your convenience in renewing your HSA membership. Your prompt renewal of membership is essential to the effective operation of the Hymn Society of America, and will help it to be of greater service in the 1980s.



Harry Eskew

President's

MESSAGE

The history of the Hymn Society of America reflects the unselfish contributions of many people. Some of these have given of time, creativity, skills, and scholarship. Sometimes these names can be found in the pages of *The Hymn* and the minutes of the Society.

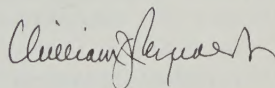
Other persons have contributed generously of their means. They have given money, investments in stocks and bonds, and they have included the Society in their wills. This generosity has provided fairly substantial funds, and the annual interest from these funds brings helpful income to the operating budget of the Society. Without the thoughtfulness of these friends decades ago, the Society would be compelled to operate in a much more limited way.

The expanded operation of the Society and the economic conditions of our world today make imperative this appeal for increasing our capital funds. Let me urge you to find a way to participate in this effort before the end of the year. Here are some ways you might wish to consider:

1. Send a check by return mail to the Hymn Society office at Wittenberg University, Springfield, Ohio 45501.
2. Set up your own schedule to send a check on the first of each month to the Society.

3. Make a contribution by the transfer of real property, stocks, or bonds which you own to the Society.
4. Include the Society in your will as the recipient of a specific amount.
5. Make a contribution by establishing a trust naming the Society as beneficiary.
6. In December, examine your record of deductible contributions for the tax year 1979. If you need to increase these, send a check to the Society before December 31, 1979. The laws governing income tax offer great incentive for increasing deductible contributions and thereby decreasing your tax. The Hymn Society of America will greatly benefit if you take advantage of this opportunity.

The Society needs your financial support now.



William J. Reynolds

Moravian Hymnody

Part II

John H. Johansen



John H. Johansen (1916-1979) was pastor of the Moravian congregation at Ephraim, Wisconsin, at the time of his death. (See our July issue, pages 213.) This article, continued from the July issue, is to be published separately as a Paper of the Hymn Society.

(Appreciation is expressed to Karl Kroeger of the Moravian Music Foundation for his editing and to Stanley L. Osborne of Oshawa, Ontario for his editorial suggestions. Photographs of Moravian hymnists are through the courtesy of the Moravian Music Foundation.)

II. THE HYMNODY OF THE RENEWED MORAVIAN CHURCH

The community called Herrnhut,²² for which Christian David²³ felled the first tree on June 17, 1722, soon became a unique spot. The experience of August 13, 1727, made it, Hamilton,²⁴ says "a homogeneous community spiritually, and as such it developed an individuality all its own." From its very beginning, religious song played a great role in the settlement. At eight o'clock every morning and evening, Herrnhut resounded with happy song. Each Sunday night, the young men made a complete circuit of Berthelsdorf and Herrnhut, singing hymns new and old. In every house learning of hymns formed a definite branch of the daily curriculum.

Count Zinzendorf

The leader from the beginning was Nicholas Ludwig von Zinzendorf (1700-1760), whom Forell²⁵ has called "the most influential German theologian between Luther and Schleiermacher." Brought up in Pietist circles, he was deeply interested in religion from his boyhood, and early expressed himself in writing hymn verses. In 1725, two years before "the August 13th experience," he published a hymnal

of 889 hymns entitled *Sammlung geistlicher und lieblicher Lieder*, and in the next decade he published three other hymn books. He actively cultivated within the Herrnhut congregation, as Hamilton²⁶ notes, "an appreciation of the spiritual power of hymnody and gradually developed a unique kind of service called the 'Singstunde,' which became in time his favorite form of public worship."

In 1735 the first official collection of hymns for the Renewed Moravian Church was published at Herrnhut, entitled *Das Gesang-Buch der Gemeinde in Herrnhut*. The first hymnal contained 999 hymns, consisting chiefly of Brethren's hymns, many of which were the work of Zinzendorf. Succeding appendices and supplements brought the total number of hymns to 2357 by 1748. This remained in use until the great collection of more than 3,000 hymns known as *Das Londoner Gesangbuch*, appeared in two parts, during 1753-54.

Moravian hymnody during this early period in Germany, between 1720 and 1755, was prolific and uncritical. After 1734 Zinzendorf's hymns, which often had reached great heights of eloquence and power,

fell into the depths of sentimentality and tastelessness. "But it is not enough," Hamilton²⁷ notes, "to recognize merely the negative aspects of the 'period of sifting.' Its very excesses grew out of an effort to express deep religious emotion on the part of men and women who were keenly conscious of their debt to Christ." And as has been pointed out by Wilhelm Bettermann,²⁸ no period of Moravian Church history has been so creative of significant ritual, customs, hymns, and liturgical elements as was this "period of sifting."

Among Zinzendorf's finest hymns are these: "The Saviour's blood and righteousness (327)," a hymn originally written in 1739 consisting of 28 stanzas; "O Thou, to whose all-searching sight" (481), was written in 1721, and translated and published by John Wesley in 1738; "Jesus still lead on" (432), written in 1721 and sung today in over 90 languages.²⁹ In all, 27 of Zinzendorf's hymns are found in the 1969 Moravian hymnal. Dr. Forell, noting the factors which have made for a continuing interest in Zinzendorf, says of him:

He was a truly fascinating personality, fitting into no existing category. Scion of the highest German nobility and stepson of a Prussian General Field Marshal, he was at the same time the friend of all kinds of religious radicals, enthusiasts, and Christian pacifists. He used daring and paradoxical language which tended to charm and bewilder his hearers and readers simultaneously. An original, even seminal thinker, he was unaffected by the technical training of professional theologians and was thus frequently able to see old truths in a new light.³⁰

"What neither Zinzendorf's admirers nor his critics can deny," Towlson³¹

says, "is his unselfish devotion to one grand ideal, the cause of Christian fellowship. To this cause he gave his whole life; on it he pledged his whole fortune."

It must not be forgotten that through the Wesleys the Moravians have most powerfully influenced English hymnody. John Wesley learned German on his journey to Georgia for the purpose of conversing with his German-speaking, Moravian fellow-passengers. He was deeply impressed by their courage in the face of danger and by their singing of German hymns. The earliest hymns of Methodism, the work of John Wesley, are translations from the German, as can be seen from his "Charlestown Collection" of 1737, and his hymn books of 1738 and 1739. "All these books," Towlson notes, "derive much of their quality and material from the Herrnhut hymn-book of 1735."³² He further states:

The influence of Moravian hymnody over the Wesleys was not primarily concerned, however, with the knowledge of hymn tunes which the Methodist leader thus acquired, nor even with his monumental translations, but in a new conception of the function and power of sacred song. What had formerly been to the Wesleys a means of worship, an approach to God, on the part of the believer, now became a medium by which the unbeliever might find salvation.³³

Other German Moravian Hymn Writers

Count Zinzendorf was a great hymn-writer, but he by no means sums up, as some modern hymnologists would imply, the contribution to world hymnody made by the Moravians. There are 14 German

Moravian hymn writers listed in the newest American Moravian hymnal, among whom are Anna Dober (1712-1739), who with Anna Nitschmann founded the Single Sisters Choir at Herrnhut in 1730. She married Leonard Dober in 1737 and served with him in Amsterdam, Holland, where they labored for the conversion of Jews. Her hymn "O what a depth of love and boundless grace" (325), revised by Donald McCorkle in 1958, is now set to a tune appropriately called DOBER. This tune is one of twelve by John Antes (1740-1811), the first American-born composer among the Moravians. Henriette Louise von Hayn (1724-1782) was a teacher in Moravian schools and a deaconess at Herrnhut. She wrote some 40 hymns of which "Jesus makes my heart rejoice" (359) is probably the best loved.

August Gottlieb Spangenberg (1704-1792), whom Moore calls the "Melanchthon of the Unitas Fratrum,"³⁴ was the author of *An Exposition of Christian Doctrine*, first published in 1779, the 24 sections of which set forth the essentials of Protestant theology with the love of God in Christ as their central theme. "It won friends for the Brethren in many lands," Hamilton³⁵ states, "and effectively answered any questions regarding the soundness of their doctrinal position."

Of his four hymns in the Moravian hymnal, the two most widely used are "What can we offer thee, O Lord" (265) and "The Church of Christ, which He hath hallowed here" (254). The first of these is from the hymn "High on His everlasting throne," presented to Zinzendorf on his birthday, in 1734. The translation by John Wesley first appeared in his *Hymns and Sacred Poems*, in 1742. Here is the first stanza:

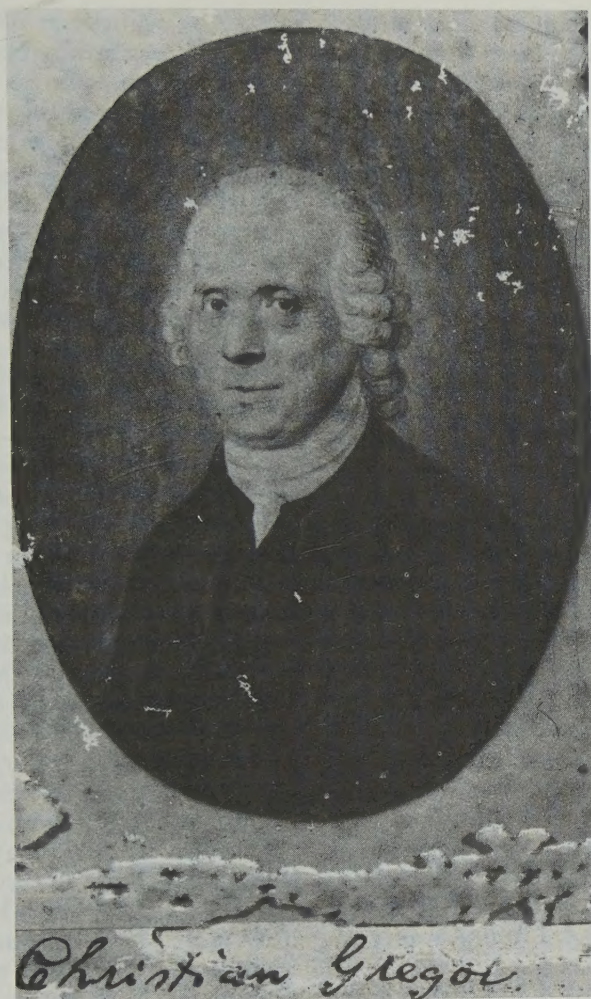
What shall we offer Thee, O Lord,
For all the wonders of Thy grace!
Fain would we Thy great name record,
And worthily set forth Thy praise!
Dear object of our faith and love,
To whom our more than all we owe,
Open the fountain from above,
And let it on our spirits flow.

Christian Gregor

Since the publication of the first hymnal of the Renewed Moravian Church in 1735, literally thousands of hymns had been composed. Very many of these had been colored by the extremism of the "period of sifting." Zinzendorf himself in 1754 attempted to revise Moravian hymnody and bring it within reasonable proportions. But it remained for Christian Gregor (1723-1801), generally known as the "Father of Moravian Church Music," to bring order out of chaos, and to do justice to such a monumental task. Gregor was editor of the most important hymnal of the Renewed Moravian Church, the *Gesangbuch* of 1778, and six years later the first printed *Choralbuch*. These two volumes became the foundations for the hymnody of the Moravian Church around the world.

Born at Dirschdorf, Silesia, Germany in 1723, Gregor became the organist in Herrnhut when he was only 19 years of age. He was soon involved in the musical life in the settlements of Herrnhag and Zeist, as well as in Herrnhut. In addition to composing chorale tunes, Gregor wrote more than 100 anthems, odes, and other musical works with instrumental accompaniment.

His talents were not limited to music; he was a minister, bishop, administrator, and the financial agent of Zinzendorf. As a member of the Unity's governing board, he traveled extensively, visiting Holland, Russia,



Christian Gregor

England, and, from 1770 to 1772, America. He died November 6, 1801, at his home in Berthelsdorf, after attending a meeting at Herrnhut the same day. Joseph T. Müller writes of him:

He was a man greatly beloved and respected, simple of heart, loving, earnest and hardworking. . . His hymns are characterized by childlike fervour of devotion to his crucified Lord.³⁶

The hymnbook produced by Gregor,

Hamilton³⁷ states, "represented the contribution of one who understood and cherished the spirit of the Unity. He had long been familiar with the hymnody of the Brethren and appreciated as few others could the urgent need for such a work as his."

Of the thousands of hymns in Moravian usage, Gregor selected 1750, over 300 of which he wrote or recast. In many instances he had to restore or add literary finish to fragments his research had brought to

light, often adding stanzas of his own composing. We are indebted to Gregor for his critical and painstaking revision which produced the *Gesangbuch* published 200 years ago.

Gregor's style of harmonization, seen in the *Choralbuch* of 1784, is much simpler than the elaborate contrapuntal style of Bach's harmonizations, whose arrangements were intended for choirs. As Charles B. Adams³⁸ notes, "there are only two of Bach's arrangements used in the 1969 hymnal, but sixty-six of Gregor's—forty-seven of these are of non-Moravian tunes."

English Moravian Hymnody

The first official hymnal of the Moravian Church in England was published in 1754, though James Hutton had published several hymnals for the Moravian societies as early as 1741.³⁹ Then followed the hymnals of 1769, 1789, 1801, 1826, 1849, 1886, 1911, and a revision completed in 1950 which was never published. The revised liturgies were issued separately in 1960, and a small, words-only supplement was printed in 1949. The latest English Moravian Hymn Book and Liturgy was published in 1975.⁴⁰

Among the 31 English Moravian hymn writers represented in the 1969 hymnal, perhaps the most influential and lasting were these: John Gambold (1711-1771), an Anglican, one of the original members of John Wesley's "Holy Club" at Oxford, who went over to the Moravians in 1742. He became the first English Moravian bishop in 1752 and edited the hymn book of 1754 and the hymnal of 1769. A number of his translations from the German (62, 124, 187, 290, 487) and the hymn, "Ye who called to Christ's service are" (588), on which he collaborated with

Ludolph Schlicht, are still sung. Gambold is described by Hamilton⁴¹ as "a saintly man, whose gentle piety endeared him to his brethren even as his learning was valuable to their cause."

John Cennick (1718-1755),⁴² though born of Quaker parents, was brought up in the Church of England. He worked as a surveyor, but in 1739 gave up this work to join the Wesleys and became a teacher at Kingswood School in Bristol. He left Wesley on doctrinal grounds and joined George Whitefield, but within five years left him to join the Moravians. Cennick was primarily an evangelist, and it has been said that over a third of the Moravian Churches in England and Ireland trace their existence to his labors. His published books of hymns include *Sacred Hymns for the Children of God in the Days of Their Pilgrimage* (1741), *Sacred Hymns for the Use of Religious Societies* (1743), and *Hymns to the Honour of Jesus Christ* (1754).

A number of Cennick's hymns are found in current hymnals, including "Childen of the heavenly King" (442), which has been included in virtually all Methodist hymnals since the early 19th century. The two hymns for morning and evening, "Rise, my soul, adore thy Maker" (40) and "Ere I sleep, for every favor" (41), and said by Routley⁴³ to be "utterly simple and full of naive and youthful strength . . . among morning and evening hymns these two are hardly to be surpassed." These two hymns were written when Cennick was 24. "Be with me, Lord, where'er I go" (482) "is a perfect devotional hymn," according to Routley,⁴⁴ "equally suitable for the young, the mature and the old."

One of the metrical graces which has been most widely used in English-speaking lands derives from

Be with Me, Lord, Where'er I Go

John Cennick, 1718-1755 (1740) a.

HUS L.M. (22, F)
Herr Jesu Christ, dich zu uns wend
 "Cantionale Germanicum," Dresden, 1623
 C. Gregor Choralbuch, 1784

1. Be with me, Lord, wher-e'er I go; Teach me what Thou wouldst have me do;
 2. Pre-vent me lest I har-bor pride, Lest I in my own strength con-fide;
 3. En-rich me al-ways with Thy love; My kind Pro-tec-tor ev - er prove.
 4. As-sist and teach me how to pray; In - cline my na - ture to o - bey;

Sug-gest what-e'er I think or say; Di-rect me in the nar-row way.
 Show me my weak-ness, let me see I have my power, my all from Thee.
 Lord, put Thy seal up-on my breast, And let Thy Spir-it on me rest.
 What Thou ab-hor-rest, let me flee And on-ly love what pleas-eth Thee. A-MEN.

5 O may I never do my will,
 But Thine, and only Thine, fulfill;
 Let all my time and all my ways
 Be spent and ended to Thy praise.

Cennick.⁴⁵ In most hymnals, it reads as follows:

*Be present at our table Lord;
 Be here and everywhere adored;
 Thy creatures bless, and grant that we
 May feast in paradise with Thee.*

In the Moravian hymnal (593), it has been altered to read:

*Be present at our table, Lord;
 Be here and everywhere adored;
 From Thine all bounteous hand our food,
 May we receive with gratitude.*

Another English Moravian who influenced the hymnody of the church was John Swertner (1746-1813). Born in Holland of German parents, he spent his adult life in England, and married the daughter of John Cennick. In addition to his pastoral duties, he made many translations of hymns from the German and wrote a number of original hymns. He was the editor of the British Moravian hymnal of 1789 which,

as Henry Williams⁴⁶ notes, "is recognizably the parent of both the British and American hymnals of today." Of the 17 hymns by Swertner in the Moravian hymnal the two best known are "Our Children, Gracious Lord and God" (495), and "Sing hallelujah, praise the Lord" (565).

James Montgomery

We come to James Montgomery (1771-1854) who, Routley⁴⁷ claims, "was without any question, on the verdict of posterity, the greatest of Christian lay hymn writers." The son of an Irish Moravian minister, Montgomery was born in Scotland, educated at the Moravian school at Fulneck, and became a shopkeeper at Mirfield, near Huddersfield. In 1792, he moved to Sheffield as an assistant in the shop of Joseph Gales, who combined the vocations of printer, bookseller, and auctioneer. When Gales had to leave Sheffield, Montgomery, at age 23, took his place as editor of the newspaper, the *Sheffield Register*. Changing the name to *The Sheffield Iris*, he continued to edit the paper for the next 31 years. It was in the pages of the *Iris* that much of his literary work first appeared. For half a century he was the first citizen of Sheffield, concerned with the spiritual and moral welfare of the people of that city. He was founder of the societies that promoted Sunday schools, foreign missions, public health, education, and savings. He was for many years a "religious instructor" in a Wesleyan Sunday school, advocated the abolition of slavery, and formed an association for the rescue of juvenile chimney sweeps. A man of simple and beautiful character, he joined freely and frequently in public worship with Anglicans, Independents, Baptists, and Methodists. "We never knew a man," his biographers said of him,

"of equal piety and intelligence whose conduct and sentiments were at once so decidedly evangelical, and so signally unsectarian."⁴⁸

It is undoubtedly true, as Gilman⁴⁹ has said, that Montgomery's hymns "constitute his most abiding monument." These hymns were published in three collections: *Songs of Zion* (1822), containing paraphrases of 56 psalms. *The Christian Psalmist* (1825) was an anthology consisting of 562 hymns, of which 103 were his own, and *Original Hymns* (1853), containing all 355 of his hymns. Montgomery was the editor of the English Moravian hymnal of 1849 which contained 1200 hymns. He revised and edited many of the hymns for that book, incorporating very few of his own, although many of them were to be found by this time in the hymnals of other churches. With the English Moravian hymnal of 1886 Montgomery came into his own among his own people.⁵⁰

When one surveys the various hymn books in use today among the Churches in England, Canada, and the United States, one becomes aware of the great debt the Christian Church owes to this man. Hymns such as "Angels from the realms of glory" (86), "Hail to the Lord's anointed" (97), "Call Jehovah Thy salvation" (176), "According to Thy gracious Word" (280), "Go to dark Gethsemane" (121), "In the hour of trial" (419), "Be known to us in breaking bread" (pages 171 and 190), "Prayer is the soul's sincere desire" (456), "Lord, teach us how to pray aright" (457), "Stand up and bless the Lord" (18), "To Thy temple I repair" (1), and "For ever with the Lord!" (554)⁵¹ are some of the 20 to 25 Montgomery hymns in common use today. Surely, therefore, it is not too strong to say that more of Montgom-

ery's hymns are in use today than those of any other hymn-writer, except Isaac Watts and Charles Wesley.

American Moravian Hymnody

The first collection of Moravian hymns to be published in America dates from 1742, only one year after the founding of Bethlehem, Pa., the earliest Moravian settlement in America. *Hirten Lieder von Bethlehem*, published at Zinzendorf's instigation, was printed in Germantown, Pa. by Christoph Saur, and contained 360 hymns extracted from the 1735 German Moravian hymnal. As they developed and as communication with England and the European continent grew easier, the American Moravian communities used successive editions of the German and English language Moravian hymnals published abroad.

For his missionary work among the American Indians, David Zeisberger compiled a manuscript hymnal translated into the Delaware language, the *lingua franca* of eastern American Indian tribes. When finally published in Philadelphia in 1803, it contained 530 hymns. As an example of these hymns, John Newton's popular benediction, "May the Grace of Christ Our Saviour," which appeared in *Olney Hymns*, is rendered in Delaware as follows:

*Jesus Wtukauwuffowoogan,
Wetochwink ahoalquengetsch,
Mitschitschank Witauchsundowoogan,
Abtschi achpitaquengetsch.*⁵²

In the 19th century the American Moravian communities grew increasingly independent of their European counterparts. The Napoleonic wars of the early 19th century fostered this independence by interrupting normal channels of communication and supply. The American communities were also develop-

ing in a climate which fostered change. Increasingly the once isolated and exclusive Moravian communities were opened to non-Moravians and the secularizing influence of 19th-century American life. The language slowly changed from primarily German to primarily English, and a corresponding change took place in American Moravian hymnals.

The first Moravian hymnal to be published for general use in America by American Moravians was a reprint of the 1809 English hymnal, *A Collection of Hymns for the Use of the Protestant Church of the United Brethren*, made in Philadelphia by Conrad Zentler in 1813. This in turn was reprinted in 1819 by Zentler and in 1832 by Ashmead.

In 1851 the first American hymnal to be independently edited was published: *Liturgy and Hymns for the Use of the Protestant Church of the United Brethren, or Unitas Fratrum*. Although based on the 1849 English Moravian hymnal edited by Montgomery, it differed significantly in its contents. Hymns of inferior quality and those that were seldom used were omitted, and new ones were added.

The *Liturgy and Hymns* was revised in 1876 and the number of hymns was reduced from 1000 to 930. While this collection remained officially in use until 1923, a second collection also developed during the 19th century designed for Sunday schools and informal meetings. *The Offices of Worship and Hymns for Use in Schools* was published in 1866, 1872, and a third edition in 1891, which included music with the hymns for the first time since the hymnals of the Bohemian Brethren in the 17th century. In 1909 the liturgy of the church was combined in a single volume with *The Offices of Worship and Hymns*, containing 1564 hymns, and this volume



Peter Wolle, 1792-1871

in many congregations replaced the official church hymnal altogether.⁵³

The Hymnal and Liturgies of the Moravian Church of 1923 was the result of revision resolutions in the synods in 1913 and 1920, and represented the first major hymnal revision in nearly half a century in the American Moravian Church. It contained 950 hymns and tunes, combining the best features of both the *Liturgy and Hymns* and *The Offices of Worship and Hymns*.

In 1969 the Moravian Church in America published its current hymnal, the *Hymnal and Liturgies of the Moravian Church*. A thorough revision of the musical settings was undertaken by the Revision Committee, which restored many of the earlier tunes to their original rhythmic and harmonic forms. The number of hymns was again reduced to 623,

adding hymns and tunes from the American gospel and folk heritage to those which descended through Moravian and English sources.

Although the German language was used less and less in both daily life and the church services, Gregor's hymnal of 1778 in later German reprints was still widely employed. However, the hymnal was too large and costly for many church uses. The 1847 synod of the American church authorized the publication of a shorter, German-language hymnal containing the most useful hymns from Gregor's hymnal, published in 1848 as *Gesangbuch zum Gebrauch der evangelischen Brüdergemeinen*. It contained 836 hymns and was reprinted in 1854 and 1861. A revised edition was issued in 1885 containing 913 hymns.

While the American Moravian

Church cannot claim a Zinzendorf, Gregor, or Montgomery, a number of American Moravians have added to the hymns of the church. The contribution in the area of tunes has been more substantial, with melodies by John Antes, John C. Bechler, Edward Leinbach, John Frederick Wolle, and others finding their way not only into the standard Moravian repertory but also into the hymnals of other denominations.

As one looks back over the vast amount of material examined in this survey of Moravian hymnody, from the first Protestant hymnal of 1501, to the latest American Moravian hymnal of 1969, it seems to this writer that certain pivotal figures emerge. The first is Michael Weisse whose numerous translations into German brought the hymns of the ancient *Unitas Fratrum* to the attention of the Christian community of his day. The second is Christian Gregor whose monumental work of revising, editing, and composing brought awkward order out of chaos with the hymnal of 1778 and the chorale book of 1784. The third was James

Montgomery who, in the quality and number of great hymns he composed, and in the editing, rewriting, and remodeling of hymns he did for the 1849 hymn book, laid the foundation for all subsequent editions of the *Hymnal and Liturgies* of the Moravian Church in America, as well as set the tone for English-language Moravian hymns for over a century.

But the value of Moravian hymnody rests not in its services to the Moravian Church alone, but in its contribution to the Christian community. The hymns of Weisse, Herbert, Zinzendorf, Cennick, Montgomery, and others, which have found their way into the hymnals of other denominations, speak of the universality of Moravian beliefs. The influence of these hymns on the people—to console and comfort, to instruct and inspire, to focus one's thoughts on God and Christ and a better life to come—has been the great work of Moravian hymn writers from John Hus to the present day, and their most important contribution to Christian hymnody.

Footnotes

²²For the growth of Herrnhut see John R. Weinlick, *Count Zinzendorf*. (New York, 1958), pp. 65-83.

²³For Christian David see J. T. & Kenneth G. Hamilton, *History of the Moravian Church: The Renewed Unitas Fratrum, 1722-1957*. (Bethlehem, Pa.), pp. 14-16, 23-24, 28-33.

²⁴*Ibid.*, p. 34.

²⁵George W. Forell, "Introduction" to *Nine Public Lectures on Important Subjects in Religion by Nicholas Ludwig Count von Zinzendorf*, (Iowa City, Ia., 1973), p. vii. The 34-page bibliography at the end of Forell's work is perhaps the finest collection of material on Zinzendorf available in English.

²⁶Hamilton, *History*, p. 37.

²⁷*Ibid.*, p. 105.

²⁸Wilhelm Bettermann, *Theologie und Sprache bei Zinzendorf*. (Gotha, 1935).

²⁹Sydney H. Moore, pp. 85-86, maintains that Zinzendorf did not write this.

³⁰Forell, p. viii.

³¹Clifford W. Towlson, *Moravian and Methodist: Relationships and Influences in the Eighteenth Century*. (London, 1957), p. 29.

³²Towlson, p. 199. In chapter 7, entitled "Moravian Contribution to Methodism," Towlson notes the close fellowship of Moravian and Methodist until the breach of 1740.

³³Towlson, p. 206.

³⁴Sydney H. Moore, "Augustus G. Spangenberg, 1704-1792, a Second Melancthon," *The Choir*, edited by J. Alan Kay. (London, 1962), pp. 34-36.

³⁵Hamilton, pp. 172-173.

³⁶Müller, p. 467.

³⁷Hamilton, p. 173.

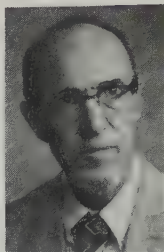
³⁸Charles B. Adams, "Moravians Produce New Hymnal," *The Hymn*, Vol. 20, No. 4 (1969), pp. 101-107.

³⁹For the story of the English Moravian hymnals

(Continued on page 242)

The Nomenclature of Folk Hymnody

William H. Tallmadge



William H. Tallmadge (B.M., M.M., Oberlin). Emeritus Professor of Music, State University of New York College at Buffalo (1949-76), Professor of Music at Berea College, Berea, Kentucky. His article "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia" appeared in the Yearbook for International American Musical Research, Vol. XI (1975). Mr. Tallmadge

was one of the organizers of A Symposium on Rural Hymnody held at Berea College last April. This article was distributed at that Symposium.

Folk hymn, white spiritual, spiritual, spiritual folk song, and revival spiritual are terms possessing a degree of ambiguity. In addition to being ambiguous, the term *white spiritual* emanates an aura of ethnocentricity. Perhaps the use of the term was justifiable and excusable in 1933 when George Pullen Jackson coined it, for it described a newly discovered body of hymnody. Its use was less excusable in 1943 when the term acquired polemical overtones through Jackson's usage. Its use is less excusable today when the occasion for that particular polemic—white versus black spirituals—is no longer appropriate. If other terms are available which have clarity of meaning, are in accord with historical and scholarly usage, and are descriptive of the same type of hymnody, careful scholars will substitute them for those listed above.

Folk Hymn

The compound term *folk hymn* is derived from the subject areas of hymnology and folklore, and its combined meaning ought to reflect the usage in each of these disciplines. For example, in a narrow sense a hymn is liturgical verse, a text; and from the purist standpoint a hymn is liturgical verse in praise, adoration, or thanksgiving to God. One speaks of the hymn and its tune or the hymn

tune. Of course, hymns need have no tunes; thousands have been published without them. In a general sense the meaning of the word *hymn* has been extended to include a tune, but always the text is the primary referent. In addition, the purist position today is considerably weaker than it was formerly, so that in general sense a hymn now encompasses almost all manner of religious verse and its music. Thus, it is not incorrect to speak of camp-meeting hymns, folk hymns, revival hymns, or gospel hymns; though those inclined towards the purist position may prefer religious folk song, revival song, camp-meeting song, spiritual song, or gospel song.

There are many definitions of *folklore*, but nearly all folklorists agree on the necessity of a folk item having been in the oral tradition for some time. Such items will usually indicate by their content or form that they have been submitted to the oral tradition. Folk hymn-texts are of two kinds: those with a known author that have moved into the oral tradition, and those having no known author that have emerged from the oral tradition. Their folk tunes are of the same nature.

A folk hymn as characterized above ought to consist of an item of religious verse which has been in the

ral tradition for some time; its tune, if it has one, may be assumed to be a folk tune. Those inclined to the purist position may prefer to substitute the term *spiritual folk song* for *folk hymn*. This is what a folk hymn ought to be, but what, since 1933-1936 do we say it is? Irving Lowens has delineated our usage most exactly:

The American folk-hymn (or spiritual folk-song, as it was christened by the late George Pullen Jackson) is basically a secular folk-tune which happens to be sung to a religious text. In many cases the text is also folk derived, but not infrequently it is drawn from the body of orthodox hymns found in the hymnals of earlier days.¹

The cart is before the horse. A hymn according to this definition is essentially a tune; the character of the text is incidental. Is it necessary to abuse the language so? Properly speaking, such an item can be called a *hymn set to a folk tune*, and if the written text is of a lighter character than an orthodox hymn, the term *spiritual song set to a folk tune* is appropriate and reflects accurate and historical usage.

Spiritual and White Spiritual

During the period from 1900 through 1933, everyone knew the meaning of the term *spiritual*. One would have explained that it was a generic term referring to the entire body of black religious song—the Negro spirituals. When in 1927 Ethel Park Richardson gave the title "Spirituals" to 11 items in her *American Mountain Songs*, she did so because, "Some obvious parallels with the manner and material of the Negro spirituals will be observed, and often it is impossible to tell whether the mountaineer got a song from the

Negro, or vice-versa." Two of the 11 items are spiritual songs with folk tunes, and the others are spiritual folk songs.

George Pullen Jackson approved of Richardson's use of the term *spirituals*. He preceded it with the word *white*, changed Richardson's meaning of the term, and expanded its reference to all items of white folk hymnody.

During the last decades of the 18th century through the first quarter of the 19th century, the meaning of the term *spiritual songs* was extended by some writers and compilers of tuneless hymnbooks to include both folk and folk-like texts. Consequently, the generic term *spirituals*, which finally gained ascendancy over other appellations such as *cabin songs*, *slave songs*, *anthems*, *plantation songs*, and others, is not inappropriate for the spiritual folk songs of the Negroes. On the other hand, the term *spirituals* and particularly the term *white spirituals* is neither necessary nor entirely appropriate as a generic term for the great body of white folk hymnody.² It cuts against the grain, and indeed, seems rather grotesque to call the hymns of Leland, Watts, Wesley, Newton, Beddome, Doddridge, Stennett, Steele, and Swain "white spirituals" or "folk hymns," the character of the hymn tunes notwithstanding.

The nomenclature of American folk hymnody has stood without protest for over 40 years. Reform, even if it be agreed that reform is called for, will not come easily or quickly. Nevertheless, when the terminology under consideration is employed thoughtfully, unambiguously, and in accord with historical precedent, and in accord with usage in the disciplines of folklore and hymnology, the reform will be at hand.

Footnotes

¹Irving Lowens, "Introduction" to *Wyeth's Repository of Sacred Music Part Second* (New York: Da Capo Press, 1964) p. v.

²The general and generic term *folk hymnody* is ambiguous to a degree as is the term *hymnody* in the

phrase *hymnody of the American Church*. There appears to be no suitable term that can be substituted for *folk hymnody*, nor is there a pressing need for one. It is usual for such comprehensive and all-inclusive terms to possess a certain degree of ambiguity.

Moravian Hymnody (Continued from page 239)

see Henry L. Williams, "The Development of the Moravian Hymnal," *Transactions of the Moravian Historical Society*. Vol. XVIII, Part 2 (1962), pp. 239-266.

⁴⁰For a review of this hymnal see the *Bulletin of the Hymn Society of Great Britain and Ireland*, Number 11 (1976), pp. 177-180.

⁴¹Hamilton, pp. 207-208.

⁴²For Cennick see J. E. Hutton, *A History of the Moravian Church* (London, 1909), pp. 317-331. Also Towlson, pp. 105-112, 148-150, 192-194, 224-225, 256-257.

⁴³Erik Routley, *I'll Praise My Maker*. (London, 1951), p. 250.

⁴⁴*Ibid.*, p. 252.

⁴⁵For the background see *Companion to the Hymnal*, edited by Fred D. Gealy, Austin C. Lovelace, and Carlton R. Young. (Nashville-New York, Abingdon Press, 1970), pp. 110-111. For a brief discussion of Cennick's hymns see J. Alan Kay, "The Hymns of John Cennick," *The Choir*, Volume 46, Number 7

(1965), pp. 121-122.

⁴⁶Williams, p. 255.

⁴⁷Erik Routley, *Hymns and Human Life*, 2d. ed. (London, 1959), p. 124.

⁴⁸John Holland and James Everett, *Memoirs of the Life and Writings of James Montgomery*, (London, 1853-1856), Vol. 2, p. 119.

⁴⁹Frederick John Gilman, *The Evolution of the English Hymn*. (London, 1927), p. 240.

⁵⁰For an appreciative study of Montgomery see Erik Routley, *I'll Praise My Maker*, pp. 179-217. Also John H. Johansen, "James Montgomery (1771-1854): Hymn Writer and Hymnologist," *Methodist History*, v.10, no.4 (1972), pp. 3-32.

⁵¹Four of Montgomery's hymns are found in *Worship: A Hymnal for Roman Catholic Parishes*, (Chicago, 1975), nos. 23, 110, 242 & 308.

⁵²*A Collection of Hymns for the Use of the Christian Indians of the Missions of the United Brethren in North America*. (Philadelphia, 1803) no. 94.

⁵³Williams, p. 262.

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During the first 200 years after the English Reformation, it was customary in many Anglican churches, as I have shown, to sing a hymn or metrical psalm during or after the administration of the sacrament. A number of hymns were written or used for this purpose. In this concluding article I shall consider the more important Anglican communion hymns of this period, one at a time, in chronological order. After the first line of each hymn I give its author, date, meter, and length; then follow page references to Julian (*J*) and Parks (*P*).¹ Next comes a discussion of the hymn's content, use, and the tune or tunes to which it was sung.

1. *The Lord be thanked for his gifts.* (William Samuel, c.1556, DCM, 124 lines. *J*, 1541; *P*, 114.)

This, the first Anglican communion hymn, was discussed and printed in full in the third article of this series.²

1a. *With glory and with honor now.* *P*, [39.]

According to Maurice Frost,³ a new hymn beginning in this way was printed by William Damon in *The Psalmes of David in English Meter* (London, 1579), with the title "A

Thanksgiving to be Sung at the Ministering of the Lord's Supper," and was set to Damon's tune for Psalm 149. The words, however, have no apparent connection with communion, and in fact they turn out to be the second half of Psalm 149 in the metrical version of Sternhold and Hopkins. On closer inspection of the source it turns out that this "hymn" is merely a continuation of Psalm 149, which begins on the previous page.⁴ The heading which deceived Frost (and also Parks, who listed this as an original hymn) is merely a running head, referring to the beginning of No. 1 ("The Lord be thanked for his gifts") further down the same page.

2. *That favor, Lord, which of thy grace.* (George Wither, 1623, DCM, 200 lines. Not in *J* or *P*.)

An important original contribution to the repertory was made by George Wither (1588-1667), as part of his determined effort to broaden and elevate the poetry of Anglican worship. In addition to versions of the psalms and other scriptural lyrics, he provided in *The Hymnes and Songs of the Church* (London, 1623) a comprehensive selection of original hymns for festivals, seasons and occasions. In this case there is no doubt that the

hymns were meant to be used in church, and Wither obtained a patent from King James ordering the Stationers' Company to bind up the book with every copy of Sternhold and Hopkins's *Psalms*.⁶ The Company managed to evade the order, and Wither's hymns had to wait until the 19th century before they passed into common use.

Wither's hymn "For the Communion," also headed "Song LXXXIII," is given a clear purpose by the author's prefatory remarks: "We have a custom amongst us, that, during the time of administering the blessed sacrament of the Lord's Supper, there is some psalm or hymn sung, the better to keep the thoughts of the communicants from wandering after vain objects: This song therefore (expressing a true thankfulness, together with what ought to be our faith concerning that mystery, in such manner as the vulgar capacity may be capable thereof) is offered up to their devotion, who shall please to receive it." The text begins with a milder assertion of Calvinistic theology than we found in No. 1. It clearly states the doctrine of justification by faith alone, but equivocates concerning the real presence of Christ in the elements: "We do no gross realities/ Of flesh in this conceive,/ Or, that their proper qualities/ The bread and wine do leave;/ Yet, . . . though the outward elements/ For signs acknowledged be,/ We cannot say thy sacraments/ Things only signal be./ . . . Thy Real Presence we avow,/ And know it so divine/ That carnal reason knows not how/ That presence to define." Wither thus leaves precise doctrine unstated ("This mystery, we must confess,/ Our reach doth far exceed"), and similarly avoids explicit reference to election and predestination. In the

later stanzas of the hymn it becomes clear that his purpose is ecumenical and that he sees the sacrament as a mystical union in which sectarian differences, so strident in his time, could be submerged in the common love of Christ: "Oh, let us now hereafter so/ About mere words contend,/ The while our crafty common foe/ Procures on us his end:/ But if in essence we agree,/ Let all with love assay/ A help unto the weak to be, And for each other pray./ Love is that blessed cement, Lord,/ Which must unite;/ In bitter speeches, fire and sword,/ It never took delight:/ Thy weapons those of malice are,/ And they themselves beguile/ Who dream that such ordained were/ Thy Church to reconcile." The last two stanzas express this feeling in calmer and milder terms, and would be well suited for use at communion today, especially where an ecumenical emphasis is desired. They have been transcribed on the next page.

The tunes of Wither's hymns were provided by no less a composer than Orlando Gibbons (1583-1625). They were written in a variety of meters to suit the verse, and only one of them, "Song 3" (Frost 351), was in the popular common meter. Perhaps it is significant that Wither's Communion Hymn was in this meter, and hence could easily take the place of Samuel's hymn. It was directed to be sung to Song 3, which was printed earlier in the book to go with the Song of Deborah and Barak. This is a fine strong tune, and deserves revival. Like the rest of Gibbons's melodies, it was provided with a bass only: I have supplied inner vocal parts to complete the implied harmonies.

3. *Behold we come, dear Lord, to thee*
(John Austin, 1668, 888888, 42 lines)
J, 131; P, 21.)

For the Communion

George Wither (1588-1667)

Orlando Gibbons (1583-1625)

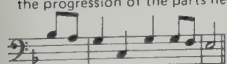
Lord, let that flesh and blood of thine Which fed us hath to - day
And with each o - ther, for thy sake, So tru - ly let us bear,

Our hearts to thy true love in - cline, And drive ill thoughts a - way.
Our pa - tience may us dear - er make, When re - con - ciled we are.

Let us re - mem - ber what thou hast For our mere love en - dured,
So, when our cours - es fi - nished be, We shall as - cend a - bove

Ev'n when of us des - pised thou wast, And we thy death pro - cured.
Sun, moon and stars, to live with thee, That art the God of love.

Source: George Wither, *The Hymnes and Songs of the Church* (London, 1623), Song LXXXIII, stanzas 24, 25, with proper tune (Song III). Spelling and punctuation modernized. The last soprano note in measure 8 is F in the source. The alto and tenor parts are editorial. The false relation in measure 14, produced by the tenor B-flat, is characteristic of Gibbons's style, and seems to arise naturally from the progression of the parts here. But if it is found too colorful, the following tenor part may be substituted for this phrase



This hymn, written by the Roman Catholic John Austin (1613-69) and published as the first hymn in *Devotions in the Ancient Way of Offices* (Paris, 1668), has no direct reference to communion, but was designed for Sunday Matins. It was reprinted by John Playford in 1671, set to the tune of "Vater unser" (Frost 180). For his 1677 collection Playford reduced the verses to common meter and set them to a dull four-line tune (Frost 200). From there, Daniel Warner took the hymn into his *Collection of Some Verses Out of the Psalm* (London, 1694), fitted them to the old tune for Psalm 18 (Frost 36), and called them "An Hymn. Before the Communion."

4. *All glory be to God on high.* (Anonymous, 1677, CM, 36 lines. J, 425; not in P.)

A paraphrase of the Gloria in excelsis, first appearing in John Playford's *The Whole Book of Psalms . . . Compos'd in Three Parts* (London, 1677). This important collection was at first not widely used, but in 18 subsequent editions printed between 1695 and 1738 became the chief standby of parish-church choirs, and was both a source and a model for countless later collections. Before 1700 this communion hymn had already appeared in two other books, Daniel Warner's (see No. 3 above) and the third edition of Abraham Barber's *Psalm Tunes in Four Parts* (York, 1698). Playford and Barber set it to the tune MARTYRS (Frost 199), Warner to BRISTOL (Frost 22). It is a crude piece of verse, full of faulty verbal accents.

5. *All ye that serve the Lord his name.* (John Patrick, 1679, DCM, 32 lines. Not in J or P.)

John Patrick (1632-95) was an Anglican clergyman and, from 1671, Preacher to the Charterhouse in London. His *Psalms* (1679) was one of many efforts to improve on the Old Version, and in 1694 it was rumored that "there would be very speedily an Act of Parliament for the annexing it to the Bibles." But this privilege was accorded instead to Tate & Brady's *New Version of the Psalms* (1696), and Patrick's psalms won their widest acceptance among Congregationalists: indeed Isaac Watts acknowledged his debt to them in his own *Psalms of David* (1719). Patrick inserted several hymns, chiefly paraphrased from scripture, at the end of his *Psalms*; and this hymn was taken "out of several passages of the Revelations," and was not designed for use at communion. It is a general hymn of praise, but a reference to the Atonement in its last stanza makes it unfit for communion use. Richard Willis, in *The Excellent Use of Psalmody* (Nottingham, 1734), used it as one of five "Hymns for the Holy Sacrament," and set it to the fine tune ST. MATTHEW'S (AMR no. 478).^o

6. *But, Lord, thy mercy my sure hope* (Tate & Brady, 1696, LM, 20 lines. Not in J or P.)

This appears in William Knapp's *A Sett of New Psalm-Tunes and Anthems* (London, 1738), a country psalmody collection emanating from Poole, Dorset, where Knapp was parish clerk. It is designated "For ye Holy Sacrament." This is not an original hymn, but is Psalm 36, verses 5-10, from Nahum Tate and Nicholas Brady's *A New Version of the Psalms* (London, 1696). It is a highly suitable passage for the purpose, and it happens to be the text for which Knapp wrote the tune WAREHAM, one of the

reatest of Georgian hymn tunes. As the original harmonies are a striking example of 18th-century country psalmody, they are given here with the hymn. The tune, of course, is placed in the tenor. In this style there is no restriction on the use of parallel fifths. (See page 248.)

7. *Thou, God, all glory, honour, pow'r.* (Tate & Brady, 1700, CM, 16 lines. J, 801; not in P.)

The first of "Three Hymns for the Holy Communion" published in *A Supplement to the New Version of Psalms by Dr. Brady and Mr. Tate* (London, 1700), which was authorized for use in churches by the Queen in Council in 1703 (though, as we have seen, this action was without legal effect)⁷ and which reached its tenth edition in 1740. It is a paraphrase of parts of Revelation, chapters 4 and 5, and is strongly influenced (to put it mildly) by lines 17-32 of Patrick's hymn, No. 5 above.

All three hymns were marked "To be sung to any tune of 8 and 6 syllables," and many such tunes, old and new, were provided in the *Supplement*. In Richard Willis's collection (see No. 6 above) this hymn was allocated to a tune called ST. MICHAEL'S, which is closely related to WINDSOR (Frost 129).

8. *All ye, who faithful servants are.* (Tate & Brady, 1700, CM, 16 lines. J, 801; not in P.)

The second of the three hymns in the *Supplement to the New Version* (see No. 7 above). A smooth paraphrase of Revelation 19:5, 7-8. Willis suggested two alternative tunes, ST. DAVID'S (AMR no. 470) or NAMURE, a tune first published in Samuel Shenton's *The Devout Singer's Guide* (London, 1711).

9. *To God be glory, peace on earth.* (Tate & Brady, 1700, CM, 24 lines. J, 425; not in P.)

The last of the three hymns in the *Supplement to the New Version* (see No. 7 above). This one is a paraphrase of the Gloria in excelsis, and has its own heading, "The Thanksgiving in the Church Communion Service." It was taken into several 18th century collections; Willis allocated it to the tune NAMURE (see No. 8 above).

10. *Sing Hallelujah to the Lord.* (After Joseph Stennett, 1734, CM, 16 lines. Not in J or P.)

William Tans'ur (c.1700-1783), an itinerant country psalmody teacher who aspired to be a poet as well as a composer and music theorist, was probably responsible for both text and tune of this hymn, which appeared anonymously in his collection of 1734, *A Compleat Melody*, headed "An Hymn on the Holy Communion. Composed in Three Parts." The first two stanzas, however, were taken almost word for word from a hymn with a similar first line (Parks, p. 107) by Joseph Stennett (1663-1713). Stennett was pastor of a Baptist Meeting House in London, for the use of which he published in 1697 a book of 37 *Hymns in Commemoration of the Sufferings of Our Blessed Saviour Jesus Christ, Compos'd for the Celebration of His Holy Supper*—probably the first collection entirely devoted to communion hymns in English. The hymn has a simplicity, almost a naivety, lacking in the others we have considered. Verse 2 reads: "He gave his body to be broke,/ And unto death to bleed:/ That we his sacred blood might drink,/ And on his flesh might feed." The tune, in G minor, matches the simplicity of the verse, and merits

For the Holy Sacrament

Nahum Tate (1652-1715) and
Nicholas Brady (1659-1726), after Psalm 36: 5-10.

William Knapp (1698-1768)

1. But, Lord, thy mercy, my sure hope,

A - bove the heav'n - ly orb as - cends;

Thy sac - red truth's un - mea - sured scope

Be - yond the sprea - ding sky ex - tends.

2. Thy justice like the hills remains;
Unfathomed depths thy judgments are;
Thy providence the world sustains;
The whole creation is thy care.

3. Since of thy goodness all partake,
With what assurance should the just
Thy sheltering wings their refuge make,
And saints to thy protection trust!

4. Such guests shall to thy courts be led
To banquet on thy love's repast,
And drink, as from a fountain's head,
Of joys that shall for ever last.

5. With thee the springs of life remain;
Thy presence is eternal day.
O let thy saints thy favor gain:
To upright hearts thy truth display.

Source: William Knapp, *A Sett of New Psalm-Tunes and Anthems* (London, 1738), pp. 18-19. Spelling and punctuation modernized.

The first line might well be emended to "O Lord, thy mercy, my sure hope."

revival better than some of Tans'ur's more pretentious efforts.

1.-18.

The theological trend of communion hymns after 1660 was, not surprisingly, away from Calvinism, but it took the form chiefly of a retreat to suitable metrical psalms and other scriptural paraphrases, and to the Gloria in excelsis, Catholic in origin but unimpeachable because of its presence in the Book of Common Prayer. With the communion hymns of John and Charles Wesley, however, we reach an entirely new phase. Their *Hymns on the Lord's Supper*, published at London in 1745, treat the sacrament from an aggressively Arminian, high-church point of view: there are a number of explicit references to the doctrine of Real Presence.⁸ The 166 hymns are arranged under six aspects of the Lord's Supper:

- I. As it is a Memorial of the Sufferings and Death of Christ (27 hymns)
- II. As it is a Sign and Means of Grace (65 hymns)
- III. The Sacrament as a Pledge of heaven (23 hymns)
- IV. The Holy Eucharist as it implies a Sacrifice (12 hymns)
- V. Concerning the Sacrifice of our Persons (30 hymns)
- VI. After the Sacrament (9 hymns)

The Wesleys' communion hymns are notable for their variety of meter, after a long line of common-meter hymns, and for the new tone of individual feeling that they bring to sacramental devotion. In some, the language is too graphic, too strong for ordinary use, for instance in hymn 9: "Come hither all, whose groveling taste/ Ensnared your souls, and lays them waste,/ Save your expense, and mend your cheer;/ Here God him-

self's prepared and dressed,/ Himself vouchsafes to be your feast,/ In whom alone all dainties are." Others express longing for release that only the sacrament can bring: "O thou paschal Lamb of God,/ Feed us with thy flesh and blood,/ Life and strength thy death supplies,/ Feast us on thy sacrifice./ Quicken our dead souls again,/ Then our living souls sustain,/ Then in us thy life keep up,/ Then confirm our faith and hope./ Still, O Lord, our strength repair,/ Till renewed in love we are,/ Till thy utmost grace we prove,/ All thy life of perfect love." (Hymn 35, complete.) In reading this poem one feels driven on from verse to verse as by an irresistible force.

These extraordinary hymns "testify to the deep reverence for the sacramental side of religion that characterized both brothers,"⁹ particularly in this early phase of the Methodist movement. They are Anglican in the sense that both Wesleys regarded themselves from first to last as members, and later priests, of the Church of England; that they consistently urged their followers to take the sacrament at their parish churches, and timed their meetings to avoid conflict with the parochial services; and that their view of the sacrament was firmly rooted in the Catholic tradition that continued into the Anglican Church at the Reformation. *Hymns on the Lord's Supper* was many times reprinted—it reached the tenth edition by 1974—and several of its hymns were admitted to the general Methodist collections.

Nevertheless, it is unlikely that these hymns were sung in Anglican churches during the 18th century, except in a few isolated cases where a vicar or rector was receptive to Wesleyan ideas. The movement for hymn singing within the Church was

spurred by the Evangelical party, which was predominantly Calvinist rather than Arminian and played down the sacramental side of worship.¹⁰ The few hymns of the Wesleys that found their way into Anglican collections before 1800 generally appeared anonymously.¹¹ They gradually won their way in the 19th century, as prejudice receded and Anglican hymnbooks began to draw on a wider range of sources. The first edition of *Hymns Ancient and Modern* (1861) admitted several Wesleyan hymns, though none of them communion hymns. But no less than eight of the Wesleys' *Hymns on the Lord's Supper* have appeared in the various later editions, and we may take these as the chief representatives of the Wesleys' work in the repertory of the Anglican communion hymn. They are listed below (the dates are of editions of *Hymns Ancient and Modern* in which they appear):

11. *Author of life divine* (666688): 1875-1950

12. *O thou eternal victim slain* (888888): 1889-1950

13. *Victim divine, thy grace we claim* (888888): 1889-1904

14. *Father, Son and Holy Ghost* (777777): 1889-1904

15. *How glorious is the life above* (LM): 1904-1950

16. *Hosanna in the highest* (77447.D): 1904-1950

17. *Saviour, and can it be* (667777): 1916

18. *With solemn faith we offer up* (888888): 1916

The ardor of some of these hymns has been consistently toned down over the years. "O thou, eternal victim slain" became "O thou, before the world began," and several other lines were altered.¹² Julian traced this modification to the *Salisbury Hymn Book* (1857).¹³ The intensity of its last line, "My God, who dies for me, for me," was subtly diluted by the change to "My Lord, my God, who dies for me."

But the hymn which might be called the Anglican communion hymn of modern times, "Author of life divine,"¹⁴ survives exactly as the Wesleys printed it in 1745, in two stanzas of six lines each. John Stainer's tune *AUTHOR OF LIFE* was specially written for it in 1875, and is still there as a "second tune" in *Hymns Ancient and Modern Revised* (1950). But a preferable tune, written appropriately enough by Charles Wesley's grandson (but not for this hymn), is *GWEEDORE*, the "first tune" given for the hymn in *AMR*. This match seems to have been initiated in *The Eton College Hymn Book* (Oxford 1937).

19. *My God, and is thy table spread* (Philip Doddridge, 1755, CM, 24 lines. J, 779.)

This classic communion hymn is by Philip Doddridge (1702-51), minister of Castle Hill Congregational Meeting, Northampton, and was written for use at that chapel. It was first published in a posthumous collection of Doddridge's hymns. Anglican churches probably began to use it after it was included in a brief appendix of hymns added to many editions of Tate & Brady's *New Version* in the late 18th century, beginning with a Cambridge edition of 1782.¹⁵ Its use in Anglican communion services in the early 19th cen-

is attested by J. B. Dykes.¹⁶ It won a place in *Hymns Ancient and Modern* from the start (1861), though shorn of its last two stanzas. The usual tune for it was ROCKINGHAM.

We have seen how the custom of singing a hymn during communion survived through all the turmoil that beset the Church of England from the Reformation to the Methodist

Revival. During those two centuries it generated a score of hymns that might be called Anglican communion hymns, either by origin or by later usage. They cover a wide range of provenance, style, theology, literary merit, and emotional intensity, but they add up to a body of verse that is both historically significant and a potential fund of hymns for use today.

Footnotes

¹John Julian, *A Dictionary of Hymnology*, 2nd ed. (London, 1907, repr. 1957); Edna D. Parks, *Early English Hymns: An Index* (Metuchen, 1972).

²*The Hymn*, XXX/3 (July 1979), pp. 178-86.

³Maurice Frost, *English & Scottish Psalm & Hymn Tunes c. 1543-1677* (London, 1953), pp. 22, 207.

⁴There is no room for doubt that this is a mere continuation. It lacks the large initial letter used at the beginning of all other hymns in the book; moreover the catchword at the foot of the previous page (p. 74 in the Treble partbook) is "With," the first word of the text on p. 75, showing that the headline is a running head rather than an integral part of the page. (I am grateful to the National Library of Scotland, Edinburgh, for supplying xeroxes of the relevant pages.)

⁵[Walter Frere &] Maurice Frost, *Historical Compa-*

nion to Hymns Ancient & Modern (London, 1962), p. 65.

⁶AMR = *Hymns Ancient and Modern Revised* (London, 1950).

⁷*The Hymn*, XXX/1 (January 1979), p. 9.

⁸Julian, p. 727.

⁹Louis F. Benson, *The English Hymn* (Richmond, 1915, repr. 1962), p. 234.

¹⁰Benson, pp. 328-49.

¹¹Benson, p. 259.

¹²Frere & Frost, p. 349.

¹³Julian, p. 850.

¹⁴AMR, no. 394.

¹⁵Benson, p. 347.

¹⁶*The Hymn*, XXX/2 (April 1979), p. 99.

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More Tunes in The Captain Kidd Meter

Ellen Jane Porter
and
John F. Garst



Ellen Jane Lorenz Porter, a member of the Hymn Society Research Committee, lives in Dayton, Ohio. She has recently written a book on camp-meeting hymnody to be published by Abingdon Press. Her biographical sketch appeared in our July 1977 issue. This article is an extension of her Hymn Society Paper XXX, "Two Early American Tunes: Fraternal Twins" (1975).



John F. Garst is Professor of Chemistry at The University of Georgia. Author of about 50 publications in chemistry, he is also coeditor, with Daniel W. Patterson, of a reissue of *The Social Harp* (1855), and a codiscoverer with his wife Edna and friends, of *Trillium Persists*, a wildflower that is featured in the 1977 U.S. commemorative postage stamp set, *Endangered Flora*.

It was a pleasure to see in the October 1978 issue of *The Hymn* Alan Luff's contribution of four Welsh tunes in the meter of Captain Kidd, 6(3+3).63. 666(3+3).63.¹ This ancient pattern of English origin goes back in secular songs to at least 1549 and in sacred ones to a 1567 Scottish collection of "ballads changed out of profane songs into godly songs." It became famous in the 18th century through its use with a ballad celebrating the life of the pirate, William Kidd. Details have been given by Anne Gilchrist,² Bertrand Bronson,³ George Pullen Jackson,⁴ and one of us.⁵

We, too, have collected more tunes and hymns in this meter, as we explored the contents of hundreds of American hymnals and hymnbooks during other studies. Our efforts have been complementary. EJP gathered a songbag of about 20 tunes and 9 texts from the 19th century, while JFG contributed an additional tune and text

and located 18th- and early 19th-century authors of two Kidd-meter hymns and very early appearances of others.

Examples I-VII are 21 tunes and incipits, 19 of which are associated in America with hymns. The others are secular ballad tunes.

An interesting and prevailing characteristic of the tunes is that most of them, despite the varied opening phrases, have an upward skip of a third at the beginning of the second line (the three-syllable one); see IIa-d, IIIa, Vcd, VIbc, and VIIab. Four others open that phrase with a downward third (IIfg, IV, VIIIc), three employ an upward fourth (I, IIib, VIa), and three an upward second (IIe, Vab).

Jackson lists 12 Kidd-meter hymns,⁴ but only six are independent texts falling strictly into that category. The list below includes these and four others, three of which are not mentioned in his works. They are given in order of earliest appearance of which

we are aware. In each example at least one verse is given, and the spelling of the original is retained.

1. Beeman (1792)—“Honour to the Hills,” by Elder Hibard

*Through all this world below,
God we see all around,
Search hills and vallies through,
There he’s found,
In growing fields of corn,
The lilly and the thorn,
The pleasant and forlorn,
All declare God is there,
In meadows drest in green,
There he’s seen.*

Tunes: Examples IIa (1805), I (1820)

Prior to its first publication with the tune CAPTAIN KIDD (1820), the hymn carried notes such as “Tune of Captain Kidd” in words-only hymnbooks, e.g., Hinde (1815). The Dictionary of American Hymnology gives about a dozen occurrences, fewer than of “What wondrous love is this.” We found no satisfying answer to EJP’s plaintive query, “Why has the CAPTAIN KIDD tune fallen into limbo when WONDROUS LOVE is to be found in increasing numbers of hymnals?”

The Beeman book is militantly Baptist; it was Anna Beeman who searched “the ark with care . . . And found no infants there,” and who found no Scripture to prove that “A few drops of water dropt from a man’s hand, In the face of an infant who’s under the curse” would stand as Baptism.⁶ “Hibard” could be Jedediah Hibbard, who served the Baptist church at Lebanon, N. H., 1784-1790, or possibly Ithamar Hibbard, an extreme Separatist Congregationalist who served a mixed communion (with Baptists) church at Poultney, Vt., 1782-1802.⁷ According

to one of his hymns, his wife was Esther, which is a lead for further investigation.

2. Goddard (1798)—“The Robust Youth”

*Remember, robust youth,
You must die,
Who [hate] the ways of truth,
And in your pleasures boast,
You must die.*

Tunes: Examples IIg (1805), IIi (1820)

The bracketed word, illegible in the original, is supplied from later sources, which invariably have “sinful youth.” Seven occurrences were found from 1805 to 1870. Goddard has 10 lurid verses, for example:

*Pale death, bold terror’s king,
You must meet,
When he his warrant brings,
You must resign to him,
You must meet.*

*Then, O my friends, don’t you,
I intreat,
In carnal mirth below,
Your immortal souls undo,
I intreat.*

*The God that built the sky,
Th’ great I Am,
Hath said and cannot lie,
Impenitents shall die,
And be damn’d.*

Bronson and Jackson trace the hymn to the ancient (1611) carol “Remember, O thou man,” which was sung to a close variant of GOD SAVE THE KING (AMERICA).^{3,4,9} William Walker learned SOLEMN THOUGHT (Example IIi) in 1812⁸ and he included it in *The Southern Harmony* (1835).

3. Terry (1801)—“Praise Ye the Lord”

*My load of sin is gone,
Praise the Lord,
Jehovah has come down,
And fixed in me his throne,
And doth reign.*

*How precious is the name,
Brethren sing,
Of Christ the pascal Lamb,
Who bore my guilt and shame,
On the tree.*
Tune: Example IIb (1866)

Baptist Ezekiel Terry wrote the hymns in his 1801 book. The first verse was soon discarded, and from 1836 on, the hymn was found six times beginning with “How precious is the name.” Jackson’s only mention of this hymn is in a table on page 41 of *White and Negro Spirituals*, where he quotes its original first line.⁶

4. Mead (1811)—“What wond’rous love is this”

*What wond’rous love is this,
O my soul!
That caused the Lord of bliss,
To send this precious peace,
To my soul!*

Tunes: Examples IV (1843), VIIb (1879), IId (1882), IIc (1893), VIb (1893)

More often the last lines are “To bear the dreadful curse, For my soul,” a form found in Noel’s collection of 1814. The hymn is not in Mead’s 1807 edition. Of 19 occurrences, eight are words only and six are in 20th-century hymnals.

Hauser (1878) attributed “What wondrous love is this” to Alexander Means, but this is probably wrong because Means was only 10 years old in 1811, and it is not in Means’ collection of original poetry,¹⁰ which does contain other hymns.

Suggestively, in Noel’s collection it is the third hymn of a sequence of five, the other four of which are by John A. Granade, and other Granade hymns are nearby. Unfortunately, no similar correlation occurs in Mead’s hymnal.

Two stanzas not found elsewhere appear in an 1845 English book by Methodist John Stamp:

*When I began to pray,
For my soul,
Thus the word of God did say,
Christ is the truth and the way,
For my soul.*

*He shed his heavenly light,
For my soul,
To disperse the gloom of night,
Now it shines in radiance bright,
In my soul.*

The book is dedicated to the Rev. John Cliffe, “late American, whose spiritual and lively singing has been blessed to the salvation of thousands.” Perhaps Cliffe was the author’s source.

WONDROUS LOVE (Example IV) is often assigned to Walker’s *Southern Harmony* (1835), but it is not in the first edition of that date. It is in an appendix in the 1843, 1844, and later editions; it is not certain when the appendix first appeared.¹¹ Strangely enough, we found no variants of the WONDROUS LOVE tune, despite its many occurrences.

5. Walker (1843)—THE SAINTS BOUND FOR HEAVEN

*Our bondage it shall end,
By and by,
From Egypt’s yoke set free,
Hail the glorious jubilee,
And to Canaan we’ll return,
By and by.*

Tunes: Examples VIc (1843), VIa (1846), IIe (1859), VIIa (1893), Va (1902)

As arranged by J. King and W. Walker, THE SAINTS BOUND FOR HEAVEN follows WONDROUS LOVE by a few pages in the appendix to the *Southern Harmony* discussed above.

The hymn was found in 21 books from 1843 to 1913.

Wooliscroft (1846)

*Come on, my brethren dear,
In the Lord,
We have no position here,
Our Father's house is near,
In the Lord.*

Just one appearance was noted, words only. Jackson does not mention it.

Henry (1857)

*O had I angel's wings,
I would fly,
Had I the wings of Noah's dove,
I'd soon fly home above,
To greet the God of love,
Bless his name.*

One appearance, words only, was found. However, Jackson considered this the same hymn as "Some said I'd soon give o'er, You shall see" (Example Vb, 1938, but heard in the 1880s), which more often begins "Come, ye that fear (love) the Lord, Unto me."¹² In the latter form, it appears in Taylor (1882, no. 69) to a tune resembling VIIab (1879, 1893).

Mattison (1859); Pinney (1859) —
HEAVEN'S MY HOME

*Ye Christian pilgrims sing,
Heaven's my home,
Thro' the telescope of faith,
We look o'er the river death,
And exultingly exclaim,
Heaven's my home.*

Tunes: Mattison (1859), Example Vc (1859)

In Mattison (1859), the *f* to which "Thro'" is sung in Example Vc is instead an *a*; otherwise, the tunes are identical. This hymn is not mentioned by Jackson.

9. Mattison (1859) — "Be in Time"

*The voice of wisdom hear,
Be in time,
To break off every sin,
In earnest now begin,
For the night will soon set in,
Be in time.*

Tune: Example Vd (1868)

In Hillman (1868), the words are attributed to "S.R." and the tune to "J. M." Verse 5 is an adaptation of a 7s hymn to Kidd meter.

*Ye young, ye gay, ye proud
Be in time, be in time,
You must die and wear the shroud,
Be in time, . . .*

This is from:

*O, ye young, ye gay and proud,
You must die and wear the shroud, . . .*

(Pinney, *Melodies of Zion* (1859), and many other occurrences, usually with "ye" instead of "and" in the first line.)

10. Taylor (1882) — SONG OF THE HILL

*The ark was seen to rest,
On a hill.
There pious Noah stood,
And spread his hands abroad,
And sacrificed to God,
On a hill.*

Tunes: Examples VIIc (1882), Bolton (1929)

With all of Taylor's tunes, the rhythm is speculative, and in this case the presence of an extra note in the transcription makes the interpretation of the melodic content slightly uncertain as well. Evidently, the hymn is a recomposition of "Honour to the Hills," which has the same theme as well as meter. Subsequent verses mention the following happenings "on (from) a hill": "The fiery law was given," "Moses saw the promised land," "And afterwards he died," "The holy temple stood," "Christ was transfigured once," and "Peter saw the glorious light." Bolton (1929) gives a fragmented, recomposed version, ON THE HILL, the choruses of which are remnants of the second verse of Taylor (1882). Bolton's verses are mostly "zip" lines that correspond to the first four lines of Kidd meter: "Lord, I wonder what (them Liar) (my Brother) (poor mourner) (am I) gonter do." Jackson omits this hymn.

Jackson had to "safely assume" that Kidd-meter hymns were sung in America before 1805.⁴ Printings of Kidd-meter hymns, two of which are by definite American authors, in 1792, 1798, and 1801, validate his assumption.

Lowens, being aware of only a few examples of 18th-century American folk hymns in tune books such as Pilsbury's *The United States Sacred Harmony* (1799), found it difficult to cite "concrete written evidence" supporting the belief that folk hymns were generally sung during the last half of the 18th century.¹³ If the notion is accepted that authors of Kidd-meter hymns must have had in mind pre-existing tunes such as CAPTAIN KIDD, because the meter is so distinctive, then the 18th-century printings of these hymns add, albeit meagerly, to the evidence sought by Lowens.

That the authors (Hibbard and Terry) of two of the earliest (1792 and 1801) Kidd-meter hymns were Baptists is consistent with Jackson's conclusion that Baptists, and not Methodists, first used folk hymns in America. A closer look would be necessary to determine whether the Baptist authors derived from the extreme separatist Congregationalism that Downey believes to have been the major source of folk hymns after 1740.¹⁴

In community song, a variant Kidd meter is alive in "She'll be coming 'round the mountain, When she comes, When she comes," the tune of which is used in Taylor (1882) 11. "There were ten virgins, When the Bridegroom came" and "Remember your Creator, While you're young, While you're young," nos. 128 and 136. In fact, Kidd meter seems to have been very popular with blacks, perhaps because it contains a call-and-response pattern familiar from their African heritage, but they often truncated or modified it. Bolton (1929) contains many examples collected in Georgia in the early 20th century, including the well-known "I got a home in that rock, Don't you see. Don't you see" and "Going to the God how I suffered, Hallelu Hallelu!"

If such variants had been included our list would have been longer. As is, it contains some of the oldest, finest, and most varied American folk hymns.

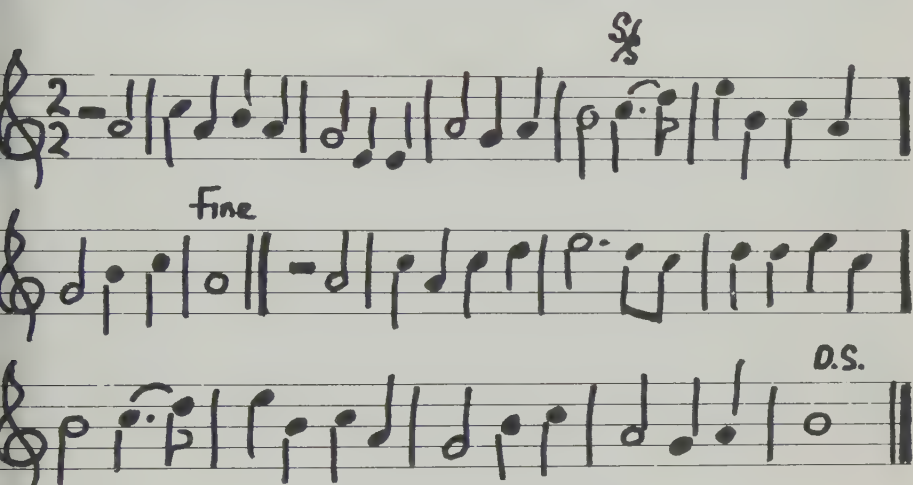
Acknowledgements

We are grateful to Leonard Ellinwood and Elizabeth Lockwood for searching the Dictionary of American Hymnology for several items, finding the 1811 appearance of "What wondrous love is this" by Carlton Young and Pat Jenkins for providing copies of that printing; to Wilton Vincent for introducing EJP to "How precious is the name"; and to the Office of General Research, The University of Georgia, for providing financial support for JFG.

Examples

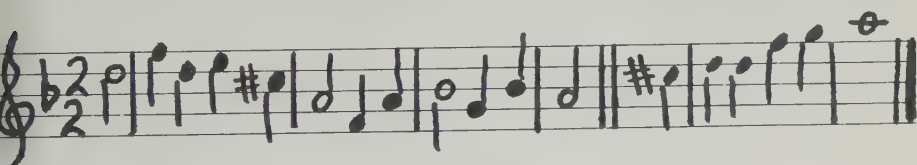
The basic CAPTAIN KIDD hymn tune.

Carden, *The Missouri Harmony* (1820), p. 57; Moore, *The Columbian Harmony* (1825), no. 73; Davisson, *Supplement to the Kentucky Harmony* (1825), p. 20, as GREEN MEDDOWS [sic].

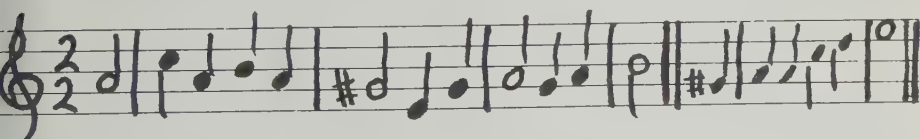


II. Variants of the CAPTAIN KIDD tune (see also IIIb, VI, and VII.)

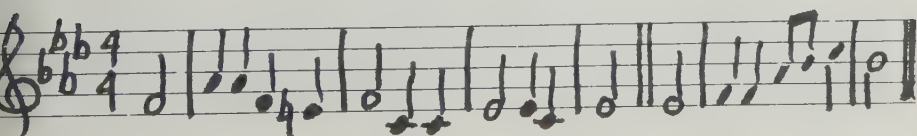
a. HONOR TO THE HILLS. Ingalls, *The Christian Harmony* (1805), p. 47.



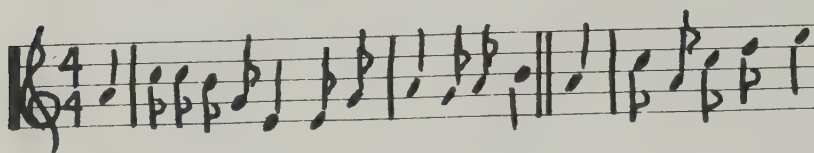
b. HOW PRECIOUS IS THE NAME. Gorham, *The Jubilee Harp* (1866), p. 344; Mathewson, *The New Jubilee Harp* (1881), no. 233.



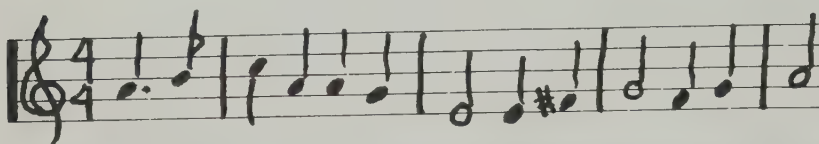
c. WHAT WONDROUS LOVE. Dale, *Times of Refreshing* (1893), no. 40.



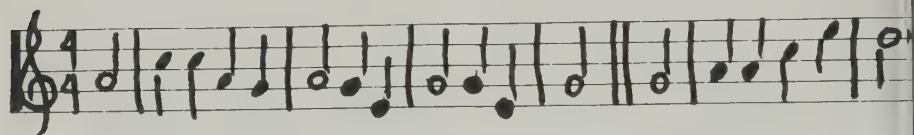
d. WONDROUS LOVE. Taylor, *A Collection of Revival Hymns and Plantation Melodies* (1882), no. 124.



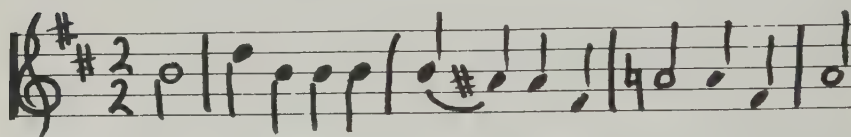
e. BY-AND-BY. Mattison, *Sacred Melodies* (1859), no. 111.



f. SOLEMN THOUGHT. Davisson, *Supplement to the Kentucky Harmony* (1820), p. 6.

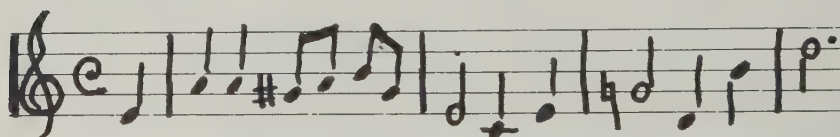


g. SINFUL YOUTH. Ingalls, *The Christian Harmony* (1805), p. 39.

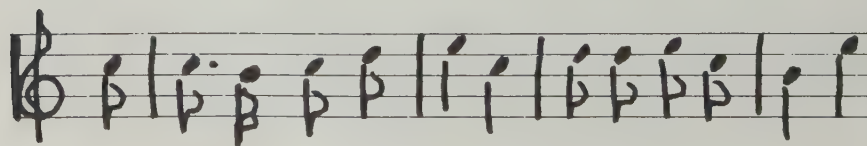
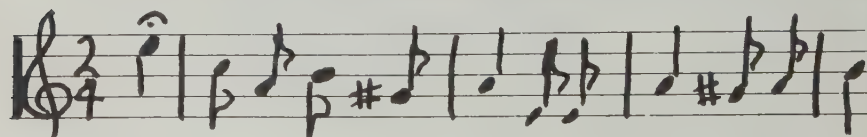


III. Two secular English ballad tunes related to the CAPTAIN KIDD hymn tune.

a. BENBOW, THE BROTHER TAR'S SONG. Early 17th century.¹³

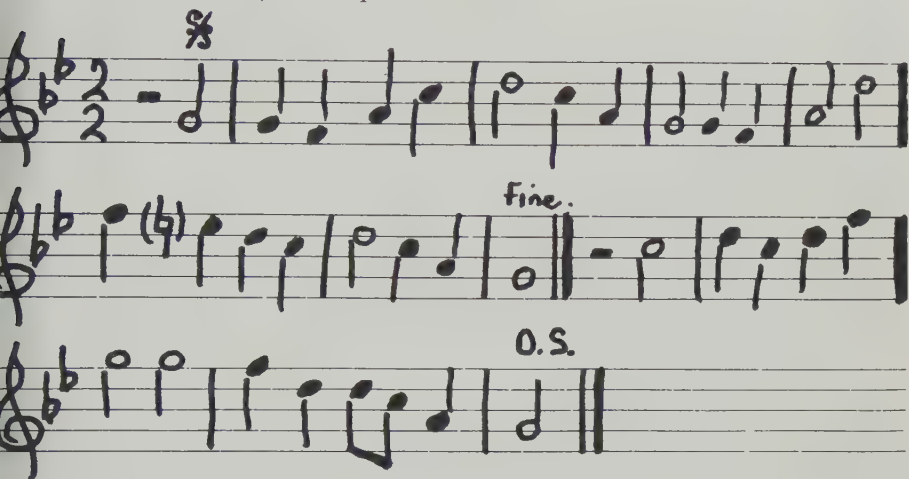


b. KIDD'S LAMENT. Kemp, *Father Kemp's Old Folks Concert Music* (1874), p. 80.



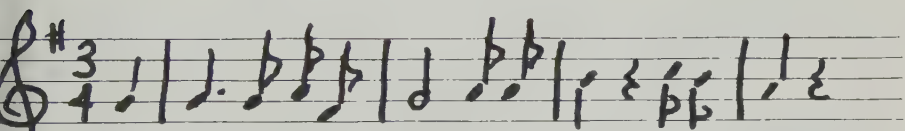
7. The basic WONDROUS LOVE tune.

Walker, *The Southern Harmony* (1843), p. 220 (p. 252 in 1847 and thereafter);
White, *The Sacred Harp* (1844), p. 159.

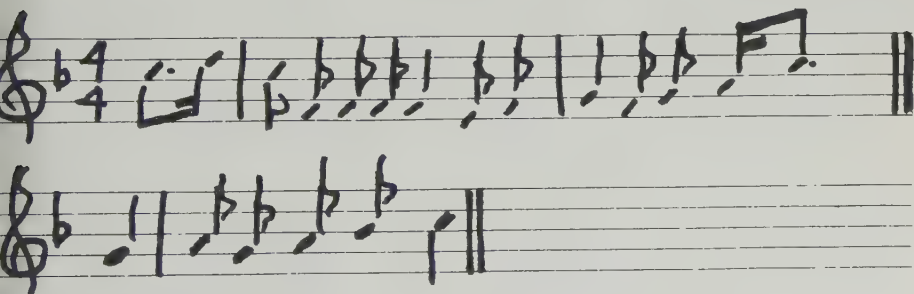


8. Kidd-meter tunes not in a family.

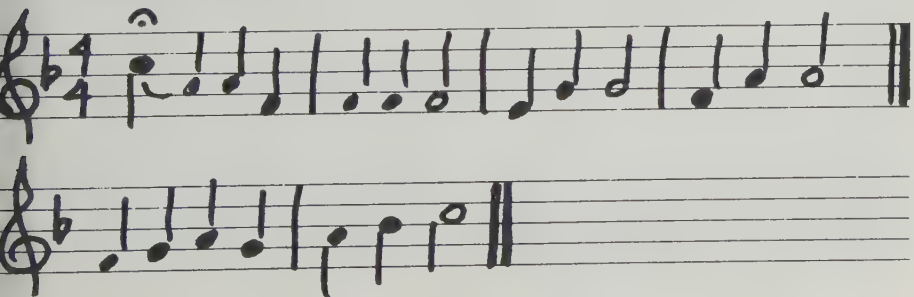
a. BRIGHT GLORY. Daily, *Primitive Baptist Hymn and Tune Book* (1902), no. 217.



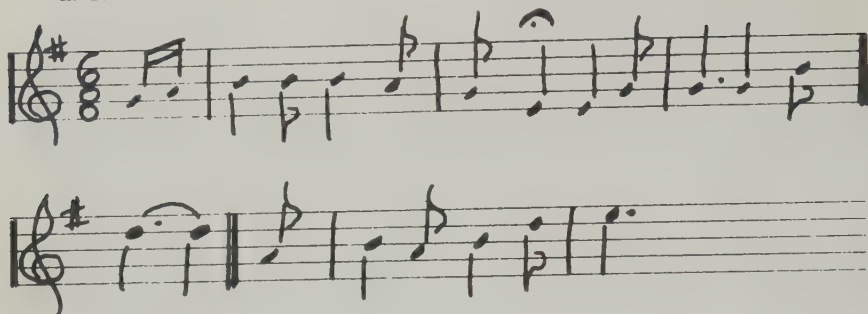
b. YOU SHALL SEE. Oral tradition (1880s).¹²



c. HEAVEN'S MY HOME. Pinney, *The Melodies of Zion* (1859), p. 200.

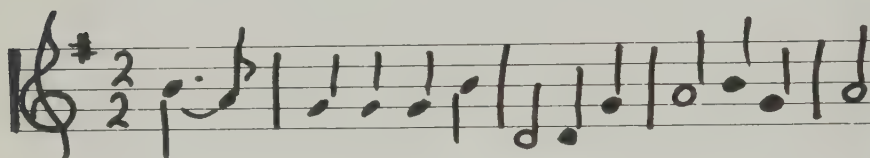


d. BEIN TIME. Hillman, *The Revivalist* (1868), no. 429.

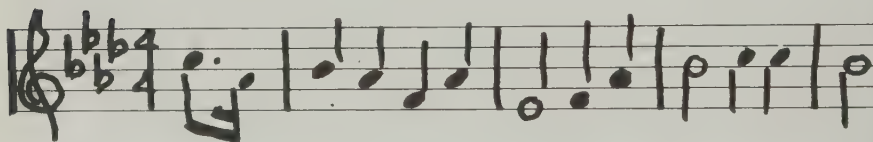


VI. Three variants of THE SAINTS BOUND FOR HEAVEN.

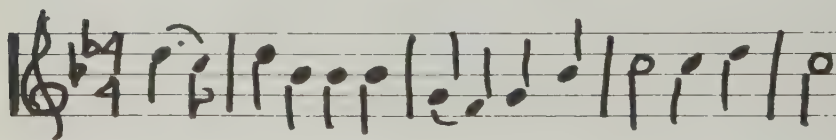
a. OUR BONDAGE. Himes, *The Millennial Harp* (1846), p. 12; Gorham, *The Jubilee Harp* (1866), p. 244, as DELIVERANCE.



b. WONDROUS LOVE. Lorenz, *Spirit and Life* (1893), no. 43; Daily, *Primitive Baptist Hymn and Tune Book* (1902), No. 383. See also VIIa.

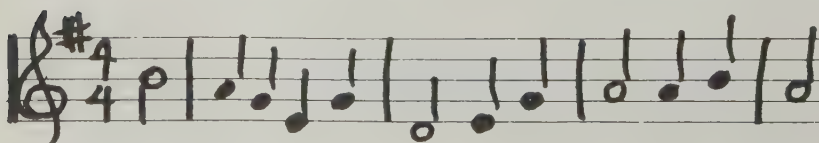


c. THE SAINTS BOUND FOR HEAVEN. Walker, *The Southern Harmony* (1843), p. 226 (258 in 1847 and thereafter); White, *The Sacred Harp* (1844), p. 224. See also variant from Pennsylvania.¹⁶

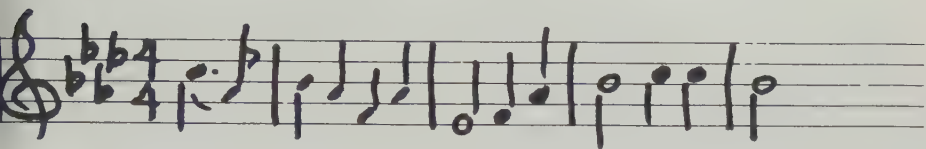


VII. Two variant major tunes in Kidd meter (see also VI.)

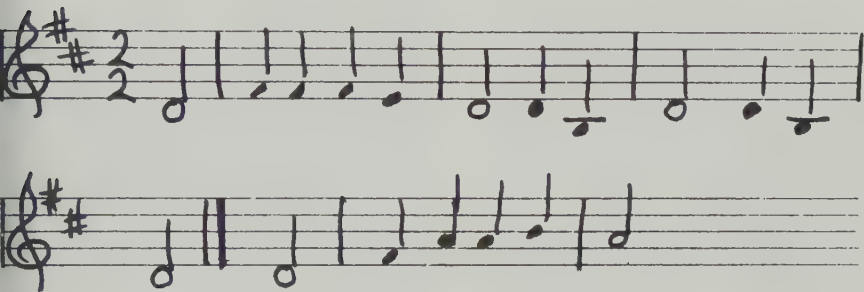
a. OUR BONDAGE HERE SHALL END. Dale, *Times of Refreshing* (1893), no. 41.



b. WONDROUS LOVE. Sears, *Primitive Baptist Hymnal* (1879), p. 132.



c. SONG OF THE HILL. Taylor, *A Collection of Revival Hymns and Plantation Melodies* (1882), no. 76.



References and Footnotes

I. General

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²A. G. Gilchrist, "The Folk Element in Early Revival Hymns and Tunes," *Journal of the [English] Folk Song Society*, VIII, 61-95 (1928); "Sacred Parodies of Secular Folk Songs," *Journal of the English Folk Dance and Song Society*, III, no. 3 (1938).

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⁴G. P. Jackson, "The 400-Year Odyssey of the 'Captain Kidd' Song Family—Notably Its Religious Branch," *Southern Folklore Quarterly*, 15, 239-248 (1951).

⁵E. J. Porter, "Two Early American Tunes: Fraternal Twins?" *The Papers of the Hymn Society of America*, XXX (1975).

⁶G. P. Jackson, *White and Negro Spirituals*, J. J. Augustin, New York, 1943. Beeman's hymns: p. 43. E. Terry a Baptist: p. 297.

⁷C. C. Goen, *Revivalism and Separatism in New England 1740-1800*, Yale University Press, New Haven, 1962.

⁸Note in Walker (1901), p. 361.

⁹P. Dearmer, R. V. Williams, and M. Shaw, *The Oxford Book of Carols*, Oxford University Press, London, 1928. "Remember, O thou man": no. 42.

¹⁰A. Means, *A Cluster of Poems for the Home and the Heart*, E. J. Hale & Son, New York, 1878.

¹¹JFG has "firm" recollections of reproductions of title pages of the *Southern Harmony* bearing dates 1841 and 1842, but he has not seen these books, nor does he know their locations. They, too, may contain WONDROUS LOVE.

¹²G. P. Jackson, *Down-East Spirituals and Others*, J. J. Augustin, New York, 1942. "O had I angel's wings" variants and tune YOU SHALL SEE: p. 259.

¹³I. Lowens, *Wyeth's Repository of Sacred Music Part Second*, Da Capo Press, New York, 1964, p. v.

¹⁴J. C. Downey, "The Music of American Revivalism," Ph.D. dissertation, Tulane University, 1968; as quoted by W. Tallmadge, "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia," *Yearbook for Inter-American Musical Research*, XI, 106-136 (1975).

¹⁵W. Chappell, *Popular Music of the Olden Time*, Chappell and Co., London, 1859, p. 678. Reprinted: Dover Publications, New York, 1965.

¹⁶D. Yoder, *Pennsylvania Spirituals*, Pennsylvania Folk Life Society, Lancaster, Pennsylvania, 1961, p. 248.

¹⁷C. Evans, *American Bibliography*, Peter Smith, New York, 1941; first published 1903.

¹⁸R. R. Shaw and R. H. Shoemaker, *American Bibliography*, The Scarecrow Press, Inc., New York, 1958.

¹⁹C. K. Shipton, J. E. Mooney, and J. B. Hensch, editors of various segments. *Early American Imprints*, American Antiquarian Society, Worcester, Massachusetts; Readex Microprint, New York.

II. Tunebooks and Hymnals

- Numbers such as E24082 and S34900 are from Evans¹⁷ and Shaw-Shoemaker,¹⁸ respectively, for items that are available in microprint.¹⁹
- Beeman, Anna, *Hymns on Various Subjects* [Norwich, Connecticut, 1972.] E24082.
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- Dale, W. T., *Times of Refreshing*, J. W. Burke & Co., Macon, Georgia, 1893.
- Davisson, Ananias, *Supplement to the Kentucky Harmony*, Harrisonburg, Virginia, 1820. Also 1825.
- Goddard, Josiah, *A New and Beautiful Collection of Select Hymns and Spiritual Songs*, Conway [New Hampshire], 1798. E33802.
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Corrections

April issue: Please change the title "Songs of Life" to "Songs of Light" in the following places: page 76, line 17; page 132, line 6; and page 136, column 2, line 1.

July issue: On page 158, the last line of column 1, the word "Encouragers" should read "Encounters." On page 187, column 2, line 25, the word "new" should be excluded from the title, *Lutheran Book of Wor-*

ship. On page 188, column 1, 10 lines from the bottom, the correct spelling is Hytrek. Our apologies to Sister Theophane Hytrek. On page 212 please add the following words to the bottom of the second column "specializing in Anglo-American historical research. A few of the presenters". Our apologies to Richard Hulan for this omission.

The Hymnody of the Churches of Christ

Harold E. Holland



Harold Holland is an Associate Professor of Library Science at the University of Missouri-Columbia, where he has taught since 1967. In 1977-78 he taught at Pahlavi University, Shiraz, Iran. He holds degrees in English and in religion from Harding College, and two degrees from Columbia University, including the D.L.S. He is preparing a handbook for hymnals used in the Churches of

Christ. This article has been written for the Dictionary of American Hymnology.

Certain reform movements, which arose more or less independently of each other in the early 19th century in New England, Pennsylvania, Kentucky, North Carolina, Ohio, and West Virginia, called for Christian unity on the basis of a restoration of New Testament doctrine and practice. At various times several of these movements merged with one another. Avoiding all ecclesiastical organization above the local congregation (led by elders, deacons, and evangelists), the followers of these movements, calling themselves either Christians or Disciples, were held together spiritually by a common allegiance to the Bible as supreme authority and by influential evangelists, editors, and publishers. They illustrated reasonably well the unity which they advocated by agreeing on (1) a simple "New Testament plan of salvation," consisting of faith, repentance, confession, and baptism (immersion); (2) a plain worship service, consisting of prayer, teaching or preaching, weekly communion and offering, and a cappella music; and (3) congregational autonomy and a vigorous evangelism, which ignored traditional distinctions between clergy and laity.

Lacking a denominational structure, the informal brotherhood of Disciples/Christians was able to avoid the unhappy division into northern

and southern branches which several Protestant churches suffered because of the issue of slavery. Battles were fought, nevertheless, throughout the second half of the 19th century, both in the pulpit and through the press, which finally resulted at the beginning of the 20th century in open division. These controversies, while carrying sectional and political overtones, were outwardly doctrinal in nature.¹ The scriptural validity of missionary societies (organized at the state level in the 1830s and nationally by 1849) and the use of musical instruments in worship (introduced in the 1850s) were the most troublesome issues. It is difficult to generalize because of numerous exceptions and contradictions, but churches in the northern and border states, usually anti-slavery and Unionist in their politics, tended (especially in the large cities) to advocate a "liberal" approach to the Bible, which would sanction the societies and the instruments, while their southern brethren, often pro-slavery and secessionist, tended to call for a strict adherence to New Testament "commands, precepts, or examples," thus arguing against societies and instruments on the basis of New Testament silence on both subjects. Leading spokesmen for the liberals included Isaac Errett (1820-1888) of the *Christian Standard* in Cincinnati, William Kimbrough

Pendleton (1817-1899) of the *Millennial Harbinger* in Bethany, West Virginia, Barton Warren Johnson (1833-1894) and James Harvey Garrison (1842-1931) of the *Christian Evangelist* in St. Louis. The conservatives were led by Benjamin Franklin (1812-1878) of the *American Christian Review* in Indianapolis and David Lipscomb (1831-1918) of the *Gospel Advocate* in Nashville.

Since 1906, when the federal Census of Religious Bodies first acknowledged a clear division, the congregations with instrumental music have tended to use the names Disciples of Christ and Christian Churches, while the non-instrumental congregations have usually adopted the name Churches of Christ.

The compiling of hymnals for Disciples/Christians was begun by several of their early leaders: Elias Smith (1769-1846), who published *A Collection of Hymns for the Use of Christians* in 1805 in Vermont; James O'Kelly (ca. 1739-1826), whose *Hymns and Spiritual Songs for the Use of Christians* was published at Raleigh, North Carolina in 1816; Barton Warren Stone (1772-1844) and Thomas Adams, who published the *Christian Hymn-Book* at Georgetown, Kentucky in 1829; Alexander Campbell (1788-1866), who produced *Psalms, Hymns, and Spiritual Songs, Adapted to the Christian Religion* at Bethany, West Virginia in 1828; Walter Scott (1796-1861) and Silas White Leonard (1814-1870), whose *Christian Psalms and Hymns* appeared at Louisville in 1839. The Campbell work went through numerous editions down to 1882, but well before that date other compilers were coming to the forefront: Augustus Damon Fillmore (1823-1870) and his sons who organized the highly successful Fillmore Brothers Music Company in Cincinnati, the

Indiana "singing evangelist" Knowles Shaw (1834-1878), and the Kentucky evangelist and teacher Christopher Columbus Cline (1848-1920).²

Major Publishers

The Churches of Christ have depended heavily on their periodical publishers for hymnals. The Gospel Advocate Company and its affiliate, the McQuiddy Printing Company, in Nashville issued *Christian Hymns: A Collection of Hymns and Tunes for All Occasions of Christian Work and Worship* in 1889—compiled by Elisha Granville Sewell (1830-1924), a *Gospel Advocate* editor for fifty years, and Rigdon McCoy McIntosh (1836-1899), music editor of the Southern Methodist Publishing House, with the assistance of evangelistic singer Leonard Daugherty (1859-1951). Sewell and McIntosh, assisted by Harvey Robert Christie (1848-1925), a Christian Church musician of West Virginia, issued a Sunday School book entitled *Words of Truth* in 1892. Daugherty also edited *Voice of Praise: A Collection of New Songs for Gospel Meetings and Sunday Schools*, which was published by McQuiddy in 1895. Anthony Johnson Showalter (1858-1924), a Presbyterian and a successful music publisher of Dalton, Georgia, and Sewell edited *Gospel Praise* which appeared in 1900. Editions were published which combined *Christian Hymns* with either *Words of Truth* or *Voice of Praise*, and several of these works were available in either "word editions" or "music editions."

The distinguished evangelist Theophilus Brown Larimore (1843-1929) and William James Kirkpatrick (1838-1921), a Methodist and a prolific compiler of gospel songbooks, edited *Seventy-Seven Sweet Songs*, and *Thirty-Six Familiar Hymns and Gospel Songs*, which McQuiddy issued in

1906. Larimore and Kirkpatrick also compiled *The New Christian Hymn Book*, which the Gospel Advocate Company issued in 1907. The Nashville preacher Alexander Bagby Lipscomb (1876-1940) and Kirkpatrick edited *Praise Him*, which appeared with both McQuiddy and Gospel Advocate imprints in 1914. Alabama composer Thomas Benjamin Mosley (1872-1927), Middle Tennessee evangelist Charles Mitchell Pullias (1872-1962), and Nashville preacher and professor Samuel Parker Pittman (1876-1965) compiled *Choice Gospel Hymns*, which the Gospel Advocate Company published in 1923 as the first of its major hymnals to be edited exclusively by members of the Churches of Christ. Pullias also edited *Sweeter Than All Songs* (1927), *Greater Christian Hymns* (1931), and *Spiritual Songs* (1932). Evangelist, music teacher, and songwriter Lloyd Otis Sanderson (b. 1901), who has served as music editor for the company since 1933, collaborated with Pullias, while assisted by three other well-known preachers and teachers, Nicholas Brodie Hardeman (1874-1965), Elvin Hiawatha Ijams (b. 1886), and James Franklin Cox (1878-1968), to produce *Christian Hymns, for Every Purpose in Worship*, in 1935. Sanderson worked alone to produce *Christian Hymns*, numbers 2-3, in 1948 and 1966. Each of these three editions has been issued in many thousands of copies and used around the world.

The Firm Foundation Publishing House in Austin, Texas, has published numerous hymnals. The most energetic compiler for this company has been Texas singer and songwriter Austin Taylor (1881-1973), who produced a number of books working alone and collaborated with other editors to produce several more.

Taylor compiled *Gospel Songs* during World War I. He worked with George Henry Pryor Showalter (1870-1954), who edited the *Firm Foundation* for 46 years, to produce *Gospel Songs*, numbers 2-4, between 1919 and 1927 and *The Majestic Hymnal* in 1953. The two men worked also with Texas songwriters Tillit Sidney Teddlie (b. 1885), James W. Acuff, and William D. Evridge to produce several other books. Texas preacher and music teacher Thomas S. Cobb (1876-1942) and Showalter compiled *Select Songs* in 1935, *Best of All Songs* in 1927, both *Wonderful Songs* and *The New Wonderful Songs* (actually the same book) in 1938, and *Our Leader* in 1941. Evangelist and journalist Reuel Lemmons (b. 1912), editor of the *Firm Foundation* since 1955, compiled the *Majestic Hymnal*, number 2, in 1959. Elbert V. Kelley (b. 1888) and Holland Levelle Boring (b. 1905) compiled *Heart Melodies*, numbers 1-2, in 1961 and 1968.

Frederick Louis Rowe (1866-1947), editor and publisher of the *Christian Leader* in Cincinnati, published several hymnals, including his own collection, *The Wonderful Story in Song*, in 1917 and two books by evangelists Samuel Henry Hall (1877-1961) and Flavil Joseph Hall (1876-1952): *The Gospel Message in Song* (with the assistance of R. F. Duckworth) in 1910 and *Redemption's Way in Song* in 1911.

Independent Publishers

Enterprising individuals—including musicians, evangelists, ministers, teachers, and journalists—have produced many hymnals independently of the large publishing houses, sometimes through the formation of their own companies: Texas evangelist and singer William Washington Slater (1885-1959), who issued dozens of books; Albert Edward Brumley

(1906-1977) of Powell, Missouri, a member of both the Gospel Music Hall of Fame and the Country Music Hall of Fame; Tillit S. Teddlie, whose *The Great Christian Hymnal*, numbers 1-2, published in Abilene, Texas by the Brotherhood Press in 1962 and 1965, have been successful; Alabama song leader and publisher Marion Davis (b. 1906), whose several works include the *Complete Christian Hymnal*, compiled with the assistance of evangelist Foy Esco Wallace, Jr. (b. 1896) and published in 1940; Indiana minister and publisher Ellis J. Crum (b. 1928), whose *Sacred Selections for the Church* appeared in 1957 and *Special Sacred Selections* in 1977; and Louisiana business executive and songwriter Alton Hardy Howard (b. 1925), whose *Songs of the Church* was published in 1971. With the exception of the Teddlie books, all of these works lean heavily toward the gospel song over the hymn. In 1963 the Will W. Slater Company of Dallas published *Christian Hymnal: Songs and Hymns of the Gospel of Jesus Christ*, an excellent book compiled by Joseph Nelson Slater (b. 1919), a government official and son of the company's founder, with the assistance of Texas minister Noah Sparks and William Slater Banowsky (b. 1936), the founder's grandson who is now president of the University of Oklahoma.

The most influential of the independent editors was Elmer Leon Jorgenson (1886-1968), whose *Great Songs of the Church* was published in 1921 under the imprints of the E. O. Excell Company of Chicago, the *Christian Leader* of Cincinnati, and the *Word and Work* of Louisville, the leading journal of the premillennial movement among the Churches of Christ. New "editions" appeared in 1922 and 1925. *Great Songs of the*

Church, number 2, containing 600 "hymns, gospel songs, and songs for special occasions," was published in 1937 with the imprints of the Great Songs Press of Louisville and the Standard Publishing Company of Cincinnati. By the 1940s, when premillennialism had become a divisive issue among the Churches of Christ, many congregations refused to use the hymnal because of the compiler's sympathy with that movement. On the other hand, a number of song directors and college professors, who appreciated the compiler's obvious musical knowledge and catholicity of taste, promoted the use of his book with the result that it has been for a good many years the most widely used hymnal in the brotherhood. Abilene Christian University, which acquired the copyright to the shape-note edition in 1958, added in 1975 a supplement of 70 hymns, spirituals, and gospel songs, edited by professors Jack Arthur Boyd (b. 1932), William Woodrow Davis (b. 1917), and Forrest Mason McCann (b. 1931).

Sources, Influences, and Trends

The compilers of hymnals and gospel songbooks used by the Churches of Christ have generally taken the eclectic approach followed by most denominations, thus following the example set by Smith, O'Kelly, Stone, Campbell, and other early leaders of the Restoration Movement. The books in widest use today include mixtures (in varying proportions) of traditional Protestant (and a few Catholic) hymns, folk songs and spirituals, gospel songs which resulted from the interdenominational evangelistic campaigns and the Sunday School movement of the 19th century, and modern songs in a wide range of musical and literary styles. Songs from the various Disciple/Christian

movements are plentiful—especially those from the era of the Fillmore Brothers. A great many members of the Churches of Christ—representing all walks of life—have produced hymns and songs in recent decades, with the hymnal compilers themselves generally among the most prolific. Some of these authors and composers have also been active conductors of singing conventions and short-term normal schools for the training of congregational song directors and the encouragement of song writing.

Several hymns by members of the Churches of Christ have become standard works which appear in practically all of their hymnals. Two of Tillitt S. Teddlie's numerous works are very popular: the hymn of praise "Worthy Art Thou" (first line: Worthy of praise is Christ our Redeemer), published in 1932, and the communion hymn: "The Lord's Supper" (first line: When we meet in sweet communion). Austin Taylor's most enduring and beloved work is the devotional hymn "Closer to Thee," which appeared in 1911. Among the hundreds of hymns from the pen of L. O. Sanderson (who sometimes uses the pseudonym Vana Raye), three of the most popular consist of his music set to the words of the New York Methodist poet and businessman Thomas Obediah Chisholm (1866-1960): the devotional hymn "Be with Me, Lord," the invitational "Bring Christ your broken life," and the baptismal hymn "Buried with Christ"—all three appearing first in *Christian Hymns* (1935).

For many years now, almost all hymnals used by the Churches of Christ have been published in shape-note editions—following the seven-symbol system developed by Jesse B. Aiken in the mid-19th century and

popularized by the Ruebush-Kieffer Company of Dayton, Virginia.³ Although the singing conventions and normal schools, which helped to spread the system through much of the South and Southwest, have lost some of their appeal today, many members, especially in these regions, still find the notation an aid to singing their respective soprano, alto, tenor, or bass parts, particularly with the simplified harmonies of the gospel songs. As the churches in recent years, however, have become increasingly more urban in their orientation, with a corresponding rise in educational level (including musical sophistication), many younger members find the shaped notes not only unnecessary but perhaps even a little embarrassing. While many song leaders use tuning forks or pitch pipes in order to start a song in its proper key, the singing itself is always congregational, without choirs or instrumental accompaniment.

Colleges and universities operated by members of the Churches of Christ have tended to promote a somewhat traditional hymnody through their music curricula (including courses in practical hymn writing and in the history and appreciation of hymns), chapel singing, choral groups, and special workshops for song leaders. Meanwhile, a strong influence, not altogether compatible with this, has been exerted by the popular gospel-song business. While advocates of these two types of music sometimes speak in less than complimentary terms of each other, all are thankful for the independence which allows any congregation to choose its own hymnal and to worship God through the singing of "psalms, hymns, and spiritual songs" according to its own collective taste.

Footnotes

¹See David Edwin Harrell, Jr., *A Social History of the Disciples of Christ*, vol. 2, *The Social Sources of Division in the Disciples of Christ, 1865-1900* (Atlanta: Publishing Systems, 1973).

²For further information on these and later compilers and their works, see Alger M. Fitch, Jr., "Alexander Campbell and the Hymnbook," *Christian Standard* 100, nos. 26-35, 37-44 (June 26-October 30, 1965), a series of 18 articles; George Brandon, "The Hymnody of the Disciples of Christ in the U.S.A.," *The Hymn* 15, no. 1 (January 1964): 15-22; Forrest M. McCann, "The Hymnals of the Restoration Move-

ment," *Restoration Quarterly* 19, no. 1 (First Quarter 1976): 23-38; L. O. Sanderson, "One Hundred Years in Song," *Gospel Advocate* 97 (July 14, 1955): 598, 614-15. The author is also indebted to Enos E. Dowling, *Hymn and Gospel Song Books of the Restoration Movement: A Preliminary Bibliography* (Lincoln, Ill.: Lincoln Christian College, 1975).

³Paul M. Hall, "The Shape-Note Hymnals and Tune Books of Ruebush-Kieffer Company," *The Hymn* 22, no. 3 (July 1971): 69-76; Lois S. Blackwell, *The Wings of the Dove: The Story of Gospel Music in America* (Norfolk: Donning, 1978), pp. 36-41.

More 1979 Hymnic Anniversaries

HSA member Dean McIntyre, Minister of Music of the First Christian Church, Eugene, Oregon, saw the notice in our July issue regarding "450 Years of 'A Mighty Fortress'" and began digging through various hymnal handbooks to find anniversaries of hymns and tunes for 1979. He suggested that an excellent theme for a Hymn Festival might be to commemorate the anniversaries of hymns and their authors or composers. In our January issue we will present Mr. McIntyre's list of hymn, tune, writer, and composer anniversaries for 1980 plus his Hymn Festival based on them.

The following Hymn and Tune Anniversaries for 1979 supplement Deborah Loftis' list in the January issue of *The Hymn*:

- 450: 1529—A mighty fortress is our God (by Martin Luther)
- 400: 1579—SOUTHWELL, also called DAMON (text: Lord Jesus, think on me)
- 250: 1729—God Himself is with us (by Gerhard Tersteegen)
 - PASSION CHORALE (Bach's setting in his *St. Matthew Passion*; text: O sacred Head, now wounded)
- 200: 1779—All hail the power of Jesus' name (by Edward Perronet)
 - How sweet the name of Jesus sounds (by John Newton)
 - Glorious things of thee are spoken (by John Newton)
 - Amazing grace, how sweet the sound (by John Newton)
 - May the grace of Christ our Savior (by John Newton)
- 125: 1854—RESIGNATION (in the 1854 edition of William Walker's *Southern Harmony*; text: My Shepherd will supply my need)
 - DIVINUM MYSTERIUM (first introduced into English hymnody in 1854; now used with "Of the Father's love begotten")
 - VENI EMMANUEL (first hymnal arrangement by Thomas Helmore; text: O come, O come, Emmanuel)
- 100: 1879—ABERYSTWYTH (by Joseph Parry; text: Jesus, lover of my soul)
 - O Master, let me walk with thee (by Washington Gladden)
- 50: 1929—Eternal God, whose power upholds (by Henry Hallam Tweedy; first prize in the Hymn Society of America's competition for 1929)

A Bibliography of Handbooks and Companions to Hymnals: American, Canadian, and English, Part 2

Keith C. Clark



Keith C. Clark has been Associate Professor of Brass Instruments at Houghton College (N.Y.) since his retirement in 1966 from the U.S. Army Band, Washington, D.C. His lifelong interest in church music has led to his present collection of over 8,000 books on hymnology, psalmody, and church music, said to be the largest private collection of its kind in the U.S. This summer he

devoted several weeks to working on the Dictionary of American Hymnology Project in Bethesda, Maryland.

This list contains hymnological works that focus on a single hymnal or collection. It includes minor companions, hymnals with biographical notes, concordances and indexes of hymnals, and supplementary guides from 1927 to the present.

- 1928 *New and Old Hymnary Indexes of the Church Hymnary*. London-Scottish Publishing [Edinburgh]
- 1929 *Concordance to Evangelical Lutheran Hymn-Book* by E. Eckhardt. Concordia Publishing House, St. Louis. 220p.
- 1930 *What's in the New Hymnal* by A. W. Keeton, United Church Publishing House, Toronto. 48p. [Brief notes on *The Hymnary of the United Church of Canada*, 1930]
- 1932 *Some Hymns by Irish Church Writers with Biographical Notes* by T. W. E. Drury. Association for Promotion of Christian Knowledge, Dublin. 74p. [Notes for the *Irish Church Hymnal*]
- 1933 *Hymnal Notes, being brief studies of the hymns and hymn tunes, the poets and composers represented in the Christian Science Hymnal* [by Marie Louise Baum]. Christian Science Publishing Society, Boston. 178p.
- 1933 *A Companion to the Fellowship Hymn Book (Revised Edition)* by Frederick J. Gillman and Gwen Porteous. Novello, London. 23p.
- 1933 *How to Receive and Use the New Methodist Hymn Book* by Albert H. Walker. Epworth Press, London. 82p.
- 1934 *The Torch of Praise: an historical companion to the Fellowship Hymn Book, Revised Edition* by Frederick John Gillman. National Adult School Union. London. 82p.
- 1934 *Sacred Song; The Hymns of Our Church* by John W. Horine, United Lutheran Publication House, Philadelphia, 183p. [Complements the *Hymnal of the Common Service Book*]
- 1934 *Subject, Textual and Lineal Indexes to the Methodist Hymn Book* by J. Henry Martin. Methodist Conference Office, London. 499p.
- 1935 *The Methodist Hymnal Concordance* by L. Hay. Newcastle-on-Tyne. 55p.
- 1935 *Handbook to the Church Hymnary: Supplement* by Millar Patrick. Oxford University Press, London. viii, 133p.
- 1935 *Music and Worship. A Handbook on the Use of The Methodist Hymnal in the Worship Service of the Church* by F. Fagan Thompson.

- Publishing House, Methodist Episcopal Church, South, Nashville. 70p.
- 1935 *Hymn Stories* by Charles C. Washburn. Publishing House, Methodist Episcopal Church, South, Nashville. 80p. [Notes for *The Methodist Hymnal*, 1935]
- 1935 *Making the Most of Singing in the Church School. (Companion Book to The Hymnal for Boys and Girls)* by Lillian White. Appleton-Century, New York. 19p.
- 1936 *The Clarendon Hymn Book*. Oxford University Press, London. [300 hymns; 32 unnumbered pages of biographic and other indexes]
- 1936 *A Brief Commentary on 'Selected Hymns and Carols'* by Winfred Douglas. Northwestern University School of Music, Evanston, IL. 31p.
- 1936 *Praises with Understanding; Illustrated from the Words and Music of the Methodist Hymn-Book* by A. S. Gregory. Epworth Press, London. 348p. Second edition, 1949, 1977. xviii, 265p.
- 1939 *A Short Guide to the Methodist Hymn-Book* by J. Alex. Clapper-ton. Epworth Press, London.
- 1939 *The Student Hymnary* by Edward Dwight Eaton. A. S. Barnes, New York. xxiv, 482p. [Notes on the hymns, p. 431-482]
- 1939 *The Book of Common Praise: being the Hymn Book of the Church of England in Canada. Annotated Edition, with illustrative notes for the use of teachers and others* by James Edmund Jones, editor. Oxford University Press, Oxford. xiv, 300, 437p.
- 1941 *A Concordance to the Methodist Hymnal* by N. Courtice Scott. Guardian Publishing Co., Richmond, VA. vi, 210p.
- 1942 *When Friends Sing: Notes on A Hymnal for Friends* by Florence L. Kite. Committee on Education, Friends General Conference, Philadelphia. 64p.
- 1943 *The Hymns of the Dominican Missal and Breviary* edited with introduction and notes by Aquinas Byrnes. B. Herder Book Co., St. Louis. xii, 694pp. [Notes include biographies]
- 1944 *The Story of the Sacred Harp, 1844-1944: a book of religious folk songs as an American institution* by George Pullen Jackson. Vanderbilt University Press, Nashville. 46p.
- 1946 *The Hymnal, 1940. A reproduction in pamphlet form of a series of articles which originally appeared in The Holy Cross magazine* by Brother Sydney. Commission on Music of the Diocese of Pennsylvania, Philadelphia. 22p.
- 1950 *Making Melody: Introducing the School Hymn Book of the Methodist Church*. Methodist Youth Department, London. 62p.
- 1951 *The Hymnal: How it grew* by Arthur W. Farlander. National Council, NY. 15p.
- 1951 *The Hymnal: How to use it* by Arthur W. Farlander. National Council, NY. 15p.
- 1951 *The Hymnal: What it is* by Arthur W. Farlander. National Council, NY. 15p.
- 1951 *The Hymnal Outsings the Ages; Leader's Guide* by Arthur W. Farlander, National Council, NY. 25p. [Notes based on the *Episcopal Hymnal 1940*]
- 1951 *Introducing Congregational Praise* by A. G. Matthews. Independent Press, London. 28p. [Material later included in *Parry's Companion to Congregational Praise*]
- 1954 *Guide to the Use of the Revised*

- Edition of *Hymns Ancient and Modern*. William Clowes, London. 38p.
- 1954 *Guide to the Use of the Standard Edition of Hymns Ancient and Modern*. William Clowes, London. 39p.
- 1955 *A Guide to A Hymnal for Friends, 1955. Using the Hymnal* by Helen Kirk Atkinson; *Notes on the Hymns* compiled by Edna Stover Pullinger. Religious Education Committee, Friends General Conference, Philadelphia. 72p.
- 1955 *They Sang of the Restoration: stories of Latter Day Saint hymns* by Roy Arthur Cheville. Herald Publishing House, Independence, MO. 267p.
- 1956 *Christ's Standard Bearer: a study in the hymns of Charles Wesley as they are contained in the last edition (1876) of A Collection of Hymns for the Use of the People Called Methodists, by the Rev. John Wesley* by George H. Findlay. Epworth Press, London. 75p.
- 1956 *Hymnal for Colleges and Schools* edited by E. Harold Geer. Yale University Press, New Haven. [352 hymns; notes on the hymns by Luther Noss, pp. 1-49]
- 1956 *Concordance to The Lutheran Hymnal* compiled by E. V. Haserodt. Concordia Publishing House, St. Louis. viii, 682p.
- 1956 *The First Free Church Hymnal (1583)* by E. A. Payne. [no publisher given] 16p. [A brief description and history of the *Ausbund*]
- 1956 *Some Reminiscences of the English Hymnal; The First Fifty Years; a brief account of The English Hymnal from 1906 to 1956* by R. Vaughan Williams. Oxford University Press. 11p.
- 1956 *How to Use the Hymnal* by Franklyn S. Weddle. Herald House, Independence, MO. 96p. [Designed for *The Hymnal of the Reorganized Church of the Latter Day Saints*]
- 1957 *The Smaller Fellowship Hymn-Book, (Revised Edition). Words only, with Notes on the Hymns and Tunes*. Novello, George Allen & Unwin, London. (v), 100p. [Published for the National Adult School Union and the Brotherhood Movement, Unitarian]
- 1957 *The Music of Christian Hymnody; a study of the development of the hymn tune since the Reformation, with special reference to English Protestantism* by Erik Routley. Independent Press, London. viii, 308p. [Included because primacy is given to *The English Hymnal*, 1906, 1933]
- 1957 *The Organist's Guide to Congregational Praise* by Erik Routley. Independent Press, London. 160p. [Individual comments on each hymn for 1951 hymnal]
- 1959 *Handbook on Brethren Hymns* by Ruth B. Statler and Nevin W. Fisher. Brethren Press, Elgin, IL. 93p. [Details on Brethren hymns only]
- 1960 *A Hundred Years of Hymns Ancient and Modern* by W. K. Lowther Clarke. William Clowes, London. (vi), 90p.
- 1960 *A Supplement to A Companion to Congregational Praise* by K. L. Parry. Independent Press, London. 40p. [Contains a list of Scripture texts, a calendar of authors and composers, and a chronological list of sources of hymns]
- 1962 *Isaac Watts: Hymns and Spiritual*

- Songs, 1707-1748. A Study in Early Eighteenth Century Language Changes* by Selma L. Bishop. Faith Press, London. xiv, 387p.
- 1963 *Christian Hymns* edited by Luther Noss. World Publishing, Meridian, Cleveland. 256p. [Contains notes on text and music of 118 hymns]
- 1963 *Songs of Joy through the church year* by Norman & Marilyn Thalman. Fortress Press, Philadelphia. (x), 278p. [Children's collection with background notes on each hymn]
- 1964 *Hymns for the Celebration of Life* [Arthur Foote, II, chairman]. Beacon Press, Boston. [Hymns, 1-327; readings, 328-558; notes on hymns, tunes and readings, pp. 415-474]
- 1964 *Church School Hymnal for Children; Leader's Edition, grades 3-6* by R. Harold Terry, editor. Lutheran Church Press, Philadelphia. 208 pages with added double pages. [Background notes throughout on authors, composers]
- 1964 *We Sing to God* by Katharine J. Weller. Augsburg Publishing House, Minneapolis. [Volume 1] 31p.
Volume 2, Trinity Season. 1966, 32p.
Volume 3, Advent to Pentecost. 1966, 24p.
 [Devotional notes for elementary church school children with hymnic information]
- 1964 *The Harvard University Hymn Book.* Harvard University Press, Cambridge. xx, 260 hymns, 243-379p. [Notes on the hymns by Carl Wolff, pp. 287-348]
- 1964 *Four Hundred Years with the Ausbund* by Paul M. Yoder et al. Herald Press, Scottdale, PA. 48p.
- 1966 *Sing . . . with Understanding* by James P. Davies. Covenant Press, Chicago. xvi, 135p. [A partial companion to *The Hymnal of the Evangelical Covenant Church*, 1950]
- 1966 *A Hymnal Concordance* compiled by Eugene F. Quinn. Personalized Printing, Louisville, KY. [iv, 89 unnumbered pages] [Guide to Baptist Hymnal, 1956]
- 1967 *Crusade Hymn Stories* edited by Cliff Barrows, with Hymn Studies and Personal Stories by Billy Graham and the Crusade Musicians. Hope Publishing, Chicago. 169p. [Companion to *Crusader Hymns*, 1966]
- 1968 *Indexes Based on The Service Book and Hymnal.* Board of Publication, Lutheran Church in America. (viii), 120p.
- 1969 *Contemporary Worship 1, Hymns.* Augsburg Publishing House, Minneapolis, et al. [21 hymns; hymnological data, last pages]
- 1969 *Hymnal and Liturgies of the Moravian Church.* Provincial Synods of the Moravian Church in America, Bethlehem, PA. vi, 843p. [Biographical index of composers and authors, pp. 773-792]
- 1969 *A Short Companion to 'Hymns & Songs' (A Supplement to The Methodist Hymn Book),* 1969 by John Wilson. Methodist Church Music Society, Novello, London. 29p.
- 1970 *One by One . . . Cyril Taylor turns the pages of '100 Hymns for Today'.* Royal School of Church Music, Croyden, England. [8 unnumbered pages.] [A brief companion to *100 Hymns for Today*]
- 1974 *Isaac Watts's Hymns and Spiritual Songs (1707): A Publishing History and A Bibliography* com-

(Continued on page 276)

Hymns in Periodical Literature

James A. Rogers



James A. Rogers, Minister of Music at First United Methodist Church, Springfield, Illinois, is Chairman of the Hymn Society's Promotion Committee. He is also a member of the committee preparing a supplement to the hymnal of the United Methodist Church.

Since 1977 the American Guild of Organists and the Royal Canadian College of Organists have provided the Hymn Society space for a column in their monthly magazine, *The American Organist*. (Prior to 1979 this publication was called *Music*, the A.G.O. & R.C.C.O. magazine.)

These brief articles, written by members and officers of the Hymn Society, have covered a wide range of subjects. These articles are intended to arouse interest in hymnody and to bring about a greater awareness of the work of the Hymn Society. One article, offering suggestions for hymn festivals, prompted several hundred AGO members to write to the Hymn Society for further material. The following articles are representative of those which have appeared in The Hymn Society's column.

Austin C. Lovelace, "Choosing and Using Hymns," *Music*, Oct. 1978, 21.

Lovelace explores the potential of the hymnal in ministry and describes 33 ways to treat hymns. This article is available without charge from the Hymn Society.

Richard T. Gore, "Phrasing in Bach's Chorales," *Music*, Nov. 1978, 23, 24.

This article deals with the proper places to phrase or not to phrase in Bach's chorales.

James Scholten, "The Sacred Harp," *Music*, Dec. 1978, 21.

This is a brief description of the entire Sacred Harp "phenomenon" by a person who has done extensive field work in this tradition of Early American music.

Chrysogonus Waddell, "In Defense of Throwaway Hymns—of a Certain Kind," *The American Organist*, Jan. 1979, 31.

This article advocates and illustrates the view that sometimes the important point is the spirit of liturgical play and spontaneity which can enable one to offer before the Lord something which, in its rightness, is unrepeatable.

M. Dosia Carlson, "Hymns and Aging," *The American Organist*, Feb. 1979, 15.

This article provides a list of eight special provisions for using hymns with the aging.

Donald Loren Murphy, "Hymns as Rounds in Hymn-Anthems," *The American Organist*, March 1979, 22.

Mr. Murphy offers some rules for turning hymns into rounds as one means of variety in congregational singing.

Alan H. Cowle, "The Book of Praise, 1972—Second Thoughts?," *The American Organist*, April 1979, 16-17.

A member of the Revision Committee of *The Book of Praise* of the Presbyterian Church in Canada here assesses that committee's work and the book which they produced.

Mary Staughton Jones, "Making a Parochial Hymnal," *The American Organist*, May 1979, 24.

This is a brief personal account of a group which decided to publish its own hymnal.

William Lock, "Let All the People Praise Thee," *Creator*, May 1979, 11-13.

Some churches have all the advantages—big organ, well-trained choir, good acoustics—but the congregation refuses to sing the hymns. Dr. Lock examines the problem and places the blame directly on the music director. While his suggestions for improving the singing are not novel, they are something which worship leaders should keep in mind as they plan worship services.

David Music, "C. H. Spurgeon and Hymnody," *Foundations*, April-June 1979, 174-181.

C. H. Spurgeon (1834-1892) was one of the greatest English preachers of his century, preaching regularly in London's Metropolitan Tabernacle to audiences of between four and six thousand. This article examines his contributions to hymnody as a hymnal editor, a writer of hymns, and a promoter of singing at the Tabernacle. His *Our Own Hymn-Book: A Collection of Psalms and Hymns for Public Social, and Private Worship* (London, 1866; reprint, 1975) is examined in some detail. The article concludes with a list of hymns written by Spurgeon.

Sonja Mueller Klemens, "Psalms Hymns, Spiritual Songs: Early Christian Ministry," *Modern Liturgy*, Vol. 6 No. 5, 30-31.

This article describes the Christian music ministry in the early church and relates it to the music ministry of the church today. Five major types of early Church music are discussed: the Liturgy of the Hours, the Eucharistic hymns, the Baptismal hymns, the Devotional hymns, and the Apologetical hymns.

Coming in THE HYMN in 1980

- a Hymn Festival by Dean McIntyre based on 1980 anniversaries
- a series of articles by James R. Sydnor on Improving Hymn Singing
- a Bibliography of recent and in-progress theses and dissertations related to hymns
- an article by Robert H. Mitchell on Third World Hymnody
- an article by Ernest K. Emurian on Dramatizing Hymns
- an article by Hugh D. McKellar in commemoration of Lady Huntingdon's hymnal of 1780
- Reviews of supplements to *The Hymnal* 1940 and of Erik Routley's recent books
- a series of discussion by various authorities on current Issues in Hymnody
- and much more

Letters

To the Editor:

A further word about the psalters in our Maurice Frost collection. Subsequent to the publication of the article [*The Hymn*, April 1979, page 89.] on the psalters, it was noted that two of the three English psalters described do not bear Frost's personal bookplate, and thus cannot be proven to have been Frost's. They were part of a large purchase made in 1962 which included all of our Frost items, and were believed at that time to have come from his library also. Unlike most of the others, however, the 1584 Sternhold and Hopkins and the Sandys version of 1676 do not have Frost's bookplate. The 1599 Sternhold and Hopkins has been subsequently lost, and cannot now be examined on this point. Thus we cannot be positive about them. (The non-English psalters discussed, incidentally, do all have his bookplate.)

We regret the uncertainty that exists at this point, and hope that this will clarify the situation to some extent.

Sincerely,
Phillip Sims and Scotty Gray
P. O. Box 22000
Fort Worth, TX 76122

To the Editor:

Since the publication of the article, "A New Source for the Tune 'All Is Well'" (*The Hymn*, April 1978, p. 76), several persons have graciously written the author sharing additional information on this fascinating tune. Some of this new information calls for a revision and updating of certain

thoughts expressed in the article.

According to the files of the *Dictionary of American Hymnology*, the "What's this that steals upon my frame?" text appeared as early as H. May's *The Harp: Being a Collection of Hymns and Spiritual Songs* (Perry, NY, 1840). The text is sometimes attributed to "C. Dingley" in the DAH files, but as the writer has noted, Dingley was probably the composer or arranger of the tune. David Dortch's *Hymns of Victory* (Columbia, TN, 1905) credits the text to "Bishop McKenzie." (The writer is indebted to William J. Reynolds for this information.)

John F. Garst of the University of Georgia has noted that ALL IS WELL was published in at least two other 1842 books besides *Revival Melodies*. These publications occurred in *Revival Hymns* by R. H. Neale and H. W. Day, and in Moses L. Scudder's *The Wesleyan Psalmist*, both published in Boston. In both cases, the tune is similar to the *Revival Melodies* publication, and in *The Wesleyan Psalmist* it is attributed to "C. Dingley."

It now appears that what the article called the "Revival Melodies version" of the tune should for the present be called the "Revival Hymns version," for the latter book seems to have been printed first. The reasons for this assumption may be summarized as follows:

- (1) The tune I WISH YOU WELL in *Revival Melodies*, Part I, p. 28, is said to be "From Day's *Revival Hymns*."
- (2) The prefatory note in *Revival Melodies* leaves the impression that the book was published only after the close of Jacob

Knapp's Boston revival in the third week of March. A note in *Revival Hymns* informs us that Day's booklet was first published in February of 1842.

- (3) George Pullen Jackson noted in his *White and Negro Spirituals* (p. 119) that *Revival Hymns* was the "first to bring a considerable grist of 'whole' revival spirituals" to light. Incidentally, Jackson might have saved a lot of speculation if he had only mentioned that ALL IS WELL is found in *Revival Hymns* and/or *Revival Meoldies*; after all, the tune was printed in *White and Negro Spirituals*, p. 152.

The writer believes that *The Wesleyan Psalmist*, which is dated "Sept. 26, 1842," represents a later printing of ALL IS WELL than that in *Revival Melodies*. However, it should be remembered that *The Wesleyan Psalmist* was actually a second edition of Scudder's *Songs of Canaan* (date unknown), a fact which might turn out to be of some importance.

Several questions naturally arise. If the editor of *Revival Melodies* borrowed ALL IS WELL from *Revival Hymns*, why did he not acknowledge that fact as he had done with I WISSE YOU WELL? Another problem is that the tune appeared anonymously in *Revival Hymns*, whereas the supposedly later printing in *Revival Melodies* carried the attribution to Charles Dingley. Thus, it is entirely possible that the compiler of *Revival Melodies* borrowed the tune, not from Day's book, but from another earlier printing. Quite possibly this earlier printing occurred in Scudder's *Songs of Canaan*. Perhaps someone with access to this extremely rare book can clear up this problem.

Finally, it should be noted that Jackson's *White and Negro Spirituals* (p. 327) gives a Welsh precedent for ALL IS WELL which certainly bears some similarity to the tune as printed in the 1842 Boston booklets noted here.

David Music
675 National
Memphis, TN 38122

Handbooks and Companions

(Continued from page 272)

- 1975 *The Music of the Bay Psalm Book, 9th edition (1698)* by Richard G. Appel. Institute for Studies in American Music, Brooklyn College, NY. viii, 43p.
- 1975 *A Thematic Guide to the Anglican Hymn Book* edited by Robin A. Leaver. Church Book Room Press, London.
- 1975 *New Hymnal Concordance* compiled by Eugene F. Quinn. The Author, Louisville, KY. (iv, 97 unnumbered pages) [Guide to *Baptist Hymnal*, 1975]
- 1976 *Twice-Born Hymns* by J. Irvin Erickson. Covenant Press, Chicago. x, 132p. [Companion to the Covenant hymnals of 1950, 1973]
- 1976 *A Short Companion to 'Keep Singing'* by Gordon Taylor. The Author, South Croyden, England. 54p. [Keep Singing, 1976, is a supplement to the *Song Book of the Salvation Army*, 1953]
- 1977 *Companion to Westminster Psalter* by Erik Routley. Hinshaw Music, Chapel Hill, NC. 47p.
- 1978 *The Sacred Harp: A Tradition and Its Music* by Buell E. Cobb, Jr. University of Georgia Press, Athens. x, 245p.

Hymnic News

Lee Hastings Bristol, Jr. 1923-1979

Alec Wyton

Alec Wyton is Coordinator of the Standing Commission on Church Music of the Episcopal Church.)

Lee Hastings Bristol, Jr. died in a hospital in Syracuse, New York on August 10, 1979 where he had been in intensive care for several months, having been stricken by a virus which proved hard to diagnose. To his many thousands of friends and admirers, it will be difficult to imagine the Episcopal Church, the profession of music, or indeed the United States of America without Lee Bristol. One cannot describe him—one could only experience him. Author of several books, composer of music, editor of an important hymn supplement for the Episcopal Church (*More Hymns and Spiritual Songs*), preacher, lecturer, organist, pianist, singer, indefatigable traveller, raconteur extraordinaire. . . . It is not unthinkable that he may have burnt himself out in his whirlwind schedule, during which he had already lived at least three lives by the age of 55. Certainly, he touched thousands of lives in countless ways, and his influence is indelibly impressed upon the Anglican Communion. He was quite active in the Hymn Society of America, having served as a Vice President and contributed several articles to *The Hymn*.

Lee Bristol was born on April 9, 1923, the son of Lee Hastings Bristol. He was an alumnus of Hamilton College and the recipient of eleven

honorary doctorates. For a number of years, he was Director of Public Relations for Bristol-Myers, and in 1962 he became President of Westminster Choir College, which institution he led with a sure hand and brought to fiscal stability in the course of seven years. Following this, he was Executive Secretary of the Joint Commission on Church Music of the Episcopal Church until 1973. He preached in pulpits on both sides of the Atlantic Ocean (including Westminster Abbey). He spoke at meetings, conventions, and functions of every kind; sang solo roles in Gilbert and Sullivan operas; played organ recitals; and commissioned music as well as writing his own. This loving and enthusiastic Christian soul leaves a wife, Louise, and four children.

Hymn Festival in Germany

Heinz Werner Zimmerman

(The following letter is addressed to the Hymn Society's Executive Director, W. Thomas Smith, from Heinz Werner Zimmermann, Professor of Composition at the state Hochschule for Music, Heidelberg, and well known German church music composer. Several of his hymn tunes have appeared in American hymnals and his article, "Word and Tune in Modern Hymnody," was published in our April 1973 issue.)

I am glad to send you the "Program-Heft" of our Worms Hymn Festival. Our Worms "Kirchenlieder-Festival" will take place Sunday, September 9, 4 p.m.; it will be followed by an organ recital in which Prof. Helmut Walcha, the internationally famous German organist, will

improvise on four of the Festival's hymn tunes. As far as I know, this "Kirchenlieder-Festival" in Worms on the Rhine will be the first Hymn Festival in Germany.

We had to adapt the Hymn Festival idea to the German situation by organizing it for three "Dekanate" simultaneously in one large church. A "Dekanat" is comparable to a USA "county"; a "Dekan" is supervisor of all the Protestant churches in such a "Dekanat." The three Dekanate of our "Kirchenlieder-Festival" are the counties of Oppenheim, Osthofen, and Worms. Since singers and instrumentalists of this whole region will cooperate in our "Kirchenlieder-Festival," we expect about 600 musicians in the large Worms Dreifaltigkeits-Kirche. We hope that as many congregation members will show up and sing with them the seven hymns we have selected.

We selected four older and three newer hymns:

Older ones:

"Ich ruf zu Dir, Herr Jesus Christ" (EKG 244)

"Kommt her, des Königs Aufgebot" (EKG 224)

"Vater unser in Himmelreich" (EKG 241)

"Nun lob, mein Seel, den Herren" (EKG 188)

Newer ones:

SINE NOMINE = "Herr, mach uns stark" (Vaughan Williams)

"Singt das Lied der Freude" (Hechtenberg)

"Das ist ein köstlich Ding" (Rolf Schweizer)

Among the newer ones you certainly know SINE NOMINE by Ralph Vaughan Williams, which was completely unknown in Germany until now. Schweizer's "Das ist ein köstlich Ding" (on Psalm 92) is published in the USA in the hymnal

Ecumenical Praise (Agape) under the English title and text "How good to offer thanks to God." The author of "Singt das Lied der Freude über Gott" ("Sing a song of joy in God") is organist and choirmaster in Oppenheim on the Rhine, which belongs to the region of our "Kirchenlieder-Festival."

The distinctive feature of our "Kirchenlieder-Festival" will be that every single stanza of all the seven hymns will be presented in its own particular arrangement by either "cantata choir," "Kantorei choir," "massed choir," "Small brass group," "Big brass group," "combo," "organ," or by a combination of these groups. Other stanzas will be accompanied by an ensemble of solo instruments or by a whole chamber orchestra. The congregation will join in the last stanza (or in the last two stanzas) only. Thus the congregation can learn anew the melody before singing it.

Besides this didactic purpose of our "Kirchenlieder-Festival" we have a second objective: we'd like to show to the public which varied means church music has at its disposal, and to show the church musicians what to do with these means. We are deeply convinced that church music can be alive only as long as the church hymns are alive. For this reason we want to do something for them.

The Preparation Committee consisted of Lothar Hechler (church musician of the Worms Dreifaltigkeits-Kirche), Dietrich Hechtenberg (church musician in Oppenheim), Edgar Hoffmann (Dekan, Worms), Walter Ritte (Dekan, Osthofen), Horst Wetzlar (Brass choir director, Dietzenbach) and myself.

I should not forget to mention that

the church synod of Hessen and Nassau (Evangelische Kirche in Hessen und Nassau, EKHN) and the three Dekanate sponsored the festival by considerable financial contributions. The freewill offering of the Festival will be sent to the Lutheran church of Saxony in East Germany.

HSGBI Birmingham 1979

William Lock

(Dr. Lock is a faculty member of the Bible Institute of Los Angeles.)

When I saw "Hap—Meaty Chunks for Dogs" on the box being used to prop up the speaker's notes, my mind momentarily sped to thoughts of our pet at home, 6,000 miles away. We had named her "Happy" but often called her home with the words, "Here, Hap." "Meaty Chunks for Dogs" proved to be prophetic words during the July 24-26 conference of the Hymn Society of Great Britain and Ireland.

The first "meaty chunks" were introduced by the capable Society Secretary, Alan Luff, newly-appointed Precentor of Westminster Abbey, London. *Partners in Praise* (1979) was presented by the Reverend Eric Sharpe. It is a superior, supplemental hymnbook of 177 items, recently published by Stainer and Bell (Galliard) and Chester House Publications, for the Methodist Church in England. Mr. Sharpe, one of the editors of this worthwhile compilation, presented a carefully planned outline on the purposes and success of its planners. We sang a number of the selections with curiosity and pleasure.

More Hymns for Today (1979) is to be published in the fall of this year. A

xeroxed copy of the entire 100 hymns was given to each one present by the Reverend Canon Cyril Taylor, who pointed out a large number of interesting compositions. This collection is an additional supplement of contemporary hymns, to the 1969 supplement to the *Hymns Ancient and Modern*, 100 *Hymns for Today*.

Included in this day's diet was a "meaty" (scholarly) "chunk" (1 hour and 10 minutes) served by Professor Lionel Adey of the University of Victoria, British Columbia, Canada on "Secularization in Victorian Hymnody." We then had a whole night to digest this food before eating the next tasty meal.

The following morning, John Wilson, an articulate musical spokesman gave the conferees (I can't call them "dogs"), a practical, insightful, well organized, splendidly illustrated session on "What Makes a Hymn Tune Successful, and Why."

We required a two-hour rest period to digest this all-morning "chunk." In the evening we were transported to Carrs Lane United Reform Church in downtown Birmingham where singers from a number of city churches were gathered to lead in an "Act of Praise." The 12 hymns sung were each fittingly introduced with comments on its author and composer by Canon Alan Dunstan. The opening prayer was offered by Fred Kaan, who is known everywhere in the English-speaking world for his new, inspiring hymn texts. Those hymns which were selected for this 1979 event included three from *Olney Hymns* (1779), one hymn tune by William Boyce (who died in 1779), a hymn by Francis Havergal (who died in 1879), a hymn tune by John Ireland (who was born the same year), three selections from *Partners in Praise* (1979), and three more selections

from *More Hymns for Today* (1979); this was an interesting choice of hymns on the basis of dates. This brought together six pre-20th century texts and six contemporary texts, four pre-20th century tunes, six contemporary tunes and two folk melodies. The singing of these fine hymns, usually in unison, was recorded by the BBC for release in September.

Two other "meaty chunks" were served by the Reverend Fred Pratt Green, retired Methodist hymn writer,* and the Reverend Canon R. Collins, Vicar of Olney. Pratt Green gave us a thoughtful survey of hymns entitled "The Social Gospel in Modern Hymnody," and Canon Collins spoke for an hour and a half on the interesting lives and influential work of John Newton and William Cowper. Their *Olney Hymns* was first published in 1779 and reissued this year, one of the rare instances of a hymnbook being available 200 years after its initial publication.

And so the life of the Hymn Society of Great Britain and Ireland is nourished by "meaty chunks" of research, lecture, dialogue, thought-provoking discussions, the writing of superior hymns, the uplifting singing of praise, the careful teaching of new materials, and the recording of hymn services. This life stands on sturdy legs . . . better footing than the piano which was used during the conference sessions at Queen's College. It was supported at one end by three books on the floor. Could even one of them have been a hymnbook? "No! Never! . . . What never? . . . Well, hardly ever."

*See his article in our July issue, "Hymn Writing in Retirement," pages 154-158.

DAH Files Expand

Over the past year the Hymn Society's Dictionary of American

Hymnology Project has continued to expand its already widespread coverage of American hymnody. Its files, located in a Washington, D.C. suburb at 7811 Custer Road, Bethesda, MD, have benefited from the work of a number of additional individuals.

During the 1978-79 academic year Dr. Harry Eskew, editor of *The Hymn*, was on sabbatical leave in Bethesda and supervised the writing of a number of biographies, especially updating those of 19th century authors from Burrage's *Baptist Hymn Writers*. He also spent some time lining up contributions from the local Seventh-day Adventist headquarters.

Hugh D. McKellar of Toronto has written a number of biographies of Canadian authors and arranged for the indexing of additional Canadian hymnals.

Important essays have been received during the year on the hymnody of the

American Tract Society, by Anastasia Van Burkalow

Associate Reformed Presbyterian Church, by A. C. Bridges

(Swedish) Evangelical Covenant Church, by C. Howard Smith

Free Will Baptist Church, by Vernon M. Whaley

*German Reformed Church, by Paul Westermeyer

as well as essays on the

Nomenclature of Folk Hymnody, by Wm. H. Tallmadge [See page 240.]

Temperance hymnody, by Ellen Jane Porter.

Professor Keith Clark of Houghton College joined the project director Leonard Ellinwood, for several weeks during the summer in editing the million cards of the first-line files.

The Society's president, William J.

Reynolds, has been active during the year with the help of the fund-raiser, Jack Gilbert, in writing applications and visiting a number of foundations.

An International Carol Contest

In 1978 the Board of Christian Education of Christ Church United Church of Christ, Bethlehem, Pennsylvania, sponsored an International Christmas Carol Contest. 160 entries were received from 31 states, Canada, England, Germany, and Ireland. In the first phase of judging, 26 of these entries were selected by academic judges from the Music Departments of Cedar Crest and Moravian Colleges. Next members of the Senior Choir, in a marathon sight-reading and song evening, narrowed these entries to two. At last the winning entry was chosen by more than 200 members of the church, among them many enthusiastic children of the Sunday School.

The winning carol, "What holy voices fill the sky?" (called "Christ Church Carol"), was written and composed by Marrienne E. Bahmann, a resident of Palo Alto, California who is a music specialist in the library of Stanford University and the wife of a Lutheran clergyman.

The Christ Church Carol was first sung by the Bethlehem congregation gathered for worship on December 24, 1978. Copies of the first edition of the Christ Church Carol are available for \$8.00 from Christ Church, 75 East Market St., Bethlehem, PA 18018.

Four Superhymns Premiered

On April 22 at Mount Union College, Alliance, Ohio, was the premier

of *Four Superhymns for Mixed Voices* (Work 13) by Marshall Price Bailey. Sung by the College's Master Chorale under the direction of Gordon Brock, the *Four Superhymns* consisted of a special type of variational approach to four hymns with their tunes:

1. God's boundless love and arching sky (SCHUBERT)
2. O little town of Bethlehem (ST. LOUIS)
3. When I survey the wondrous cross (HAMBURG)
4. God himself is with us (ARNSBERG)

The compositional procedure followed by Bailey in his *Four Superhymns* is as follows. Stanza one utilizes the standard musical setting. In stanza two a new melody is placed above the traditional one, thus forming a supermelody with five-part harmonization. For the third stanza the supermelody is given a four-part setting to create a new hymn tune. If the hymn has a fourth stanza, it is sung to a second supermelody above the first one; and a fifth stanza presents the second supermelody as another hymn tune with four vocal parts. Transpositions of tunes to other keys are essential procedures for *Superhymns*, both to accommodate the music to vocal ranges and to provide tonal variety.

Supermelodies differ from descants and obligatos in that they are designed to serve as new melodies rather than merely as decorative tonelines. According to the composer, supermelodies are designed for both choral and congregational use. Further information on *Four Superhymns* can be secured from the composer, Marshall Bailey, 988 South Lincoln Avenue, Salem, Ohio 44460.

Brief News Notes

On the 200th anniversary of its original publication, a facsimile of the first edition of *Olney Hymns* by John Newton and William Cowper has been issued. It can be ordered from the Cowper & Newton Museum, Orchard Side, Market Place, Olney, Bucks, England.

A facsimile reprint of the 1873 edition of South Carolinian William Walker's *Christian Harmony* (Philadelphia, 1866) has been published with an introduction and additional indexes by Brent Howard Holcomb. It is available from A Press, 18 Thompson St., Greenville, SC 29601.

In addition to *Hymns III* (See our July issue, page 215.) a second hymnal supplement to *The Hymnal 1940* has been produced for Episcopalians. Entitled *Cantate Domino*, it is compiled and edited by the Bishop's Advisory Commission on Church Music, Episcopal Diocese of Chicago, and published by G.I.A. Publications, Inc., 7404 South Mason Ave., Chicago, IL 60638.

IAH at Regensburg

Carlton R. Young

(Carlton R. Young, President-Elect of the HSA, teaches church music at the Candler School of Theology, Emory University.)

The biennial meeting of the *Internationale Arbeitsgemeinschaft Für Hymnologie* (IAH), the *International Fellowship For Research In Hymnology* met July 30 to August 4 on the ten-year old university campus in this 1800 year old Bavarian city intersected by the beautiful Danube.

IAH was founded 20 years ago for the expressed purpose of promoting research among European scholars, pastors, and students. With 200 members, six of them residing in the U.S.A., IAH is the only hymnological

body which reaches across political lines to include members and participation from socialistic as well as democratic countries.

Previous meetings have been held in West Germany, Austria, Sweden, East Germany, and Yugoslavia. Various conference themes have dealt with a number of key issues in contemporary hymnody; this year's theme was "International and Inter-confessional Aspects of Hymnody."

Members of IAH receive its official publication, *The I.A.H. Bulletin*, which is primarily devoted to research articles and essays on both old and new subjects of interest to hymnologists. Several years ago only German texts were published in *The Bulletin* (German being the official language of these biennial meetings); now it is very common to find one or two articles in English. So it was with *The Bulletin* which was published in June which contained articles ranging from a critical appraisal of a German translation of F. Pratt Green's "Christ is the World's Light" to another which dealt with applied hymnody in a mission setting in South America. The contents of *The Bulletin* which appears closest to the biennial meeting are used to spark conversation and discussion in the small groups which make up an important part of the meeting. Perhaps our annual meetings might be enriched with this idea! But why not publish certain papers in *The Hymn AHEAD* of the meeting and use them as the focus for small group discussion?

This is the second meeting of IAH that I have attended; the first was in Sweden in 1971. As predicted, the executive committee placed the meeting in a context of unique history and culture. Regensburg was just that!

IAH's President Dr. Markus Jenny (Switzerland), opened the 1979 meet-

ing with a keynote address which highlighted the association's 20-year history. This was followed by a presentation by Professor Hermann Beck of Regensburg University on the history of church music in Regensburg, ancient and modern! Professor Beck also directed a performance of a 14th century play, *Osterspiel "Les Trois Maries"* (The Three Marys). The instrumental and vocal ensemble also presented several selections from early literature.

Tuesday morning the conference was formally organized for both small group and plenary sessions. Two papers by Americans were presented at the larger sessions. One by the distinguished Jewish music-historian, Dr. Eric Werner of New York City, focused on the Old Testament sources of the Te Deum. My paper was on several aspects of contemporary American Hymnody. In my presentation I was assisted by the fine baritone, The Rev. Alan Luff, Secretary of The Hymn Society of Great Britain and Ireland. Also present from England was The Rev. Robin Leaver, President of that society. Mr. Leaver was also a member of my small discussion group which studied the practical problems of preparing a hymnal to serve the needs of mid-European churches into the 21st century, including the thorny problem of translation (Have you ever heard Afro-American spirituals in German?).

On two successive evenings, Tuesday and Wednesday, the fellowship attended eucharistic celebrations in Evangelical Lutheran and Roman Catholic parish churches. The Reformation Liturgy at St. Oswald's was a reconstruction of the first evangelical liturgy used in Regensburg in the 16th century. There was predictably full congregational participation.

Contrasting with this, from a congregational point of reference, was the Roman Catholic Mass at St. Emmeramskirche, in which the assembly sang only the *Our Father*. Other times for worship were at the noon hour, at which time the leaders of the fellowship (Roman and Protestant) led in services of word and hymns. A favorite hymn for these occasions was F. Pratt Green's "Christ is the World's Light," sung simultaneously in French, German, and English!

Plenary discussions were full ranging and while I had difficulty in following the conversations which were spoken in the dialects of German (Slavic, Scandinavian, Swiss, and French!) I found a certain sure support for those who put forth contrasting and even controversial ideas! In this regard IAH continues to serve as a unique forum for those from both Eastern and Western political contexts.

The convening of IAH with *The Hymn Society of Great Britain and Ireland*, August 24-29, 1981, at Oxford University is evidence that the fellowship is ready to enter into meaningful dialogue with both English and American influences in contemporary hymnody and scholarly research. This occasion in 1981 should test the ability of IAH to remove itself from the narrow confines of mid-European agendas and to engage in important discussions with their English and American counterparts.

On behalf of our executive committee I extended an invitation for the IAH to join with us in a joint meeting in 1983 or 1985 at a place and time to be determined by both societies. The invitation was received with thanks and we should be hearing about the prospect of a joint meeting here in the

(Continued on page 296)

A New Hymn

Come Now, and Praise the Humble Saint

Tune SEWANEI

C. M. with Alleluia

G. W. Williams

David McK. Williams (1887-1978)

1. Come now, and praise the humble saint of Dav -

id's house and line, The car - pen - ter of Naz - a -

reth who worked the plan di - vine.

Al - le - lu - ia, Al - le - lu - ia.

2. The Architect's high miracles
He saw, and what was done,
The Virgin's spouse, the guardian of
Great David's greater Son.
Alleluia, Alleluia.
3. To him the angel told in dreams
His God's most loving deed;
He lived in full obedience,
The part for him — to heed.
Alleluia; Rejoice! His part to heed.
4. With him the holy Virgin lived,
A maid blest from above;
He knew in perfect charity
The share for him — to love.
Alleluia; Rejoice! His share to love.
5. By him the Son was meekly raised
To be on earth man's friend;
He taught his pure humility,
The task for him — to tend.
Alleluia; Rejoice! His task to tend.
6. For him there was no glory here,
No crown or martyr's fame,
For him there was the patient life
Of faith and humble name.
Alleluia, Alleluia.
7. But now within the Father's grace
Where saints and angels throng,
Besides his spouse, before the Son,
He sings the glorious song,
Alleluia, Alleluia!

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George Williams



Omer Westendorf



Robert E. Kreutz

George W. Williams, born October 10, 1922 at Charleston, South Carolina, is Professor of English at Duke University, where he has taught since 1957. He is a graduate of Yale University (A.B., 1947) and the University of Virginia (M.A., 1949; Ph.D., 1957). His fields of specialty are Shakespeare, 17th-century poetry, and textual criticism. He has written articles, monographs, and books in these fields and in church history, as well as two children's books.

He has written several articles on early church music in Charleston and has edited *John Wesley's "First Hymn-Book"* (a facsimile) with Frank Baker (Charleston and London, 1964) and *Jacob Eckhard's Choirmaster's Book of 1809* (Columbia, SC, 1971).

An organist and church musician, Williams has sung in various church choirs and served as Choirmaster of St. Joseph's Church (Episcopal), Durham, North Carolina (1965-77). This hymn entitled "Hymn for the Feast of St. Joseph" was written for use in St. Joseph's Church in 1976.

"Gift of Finest Wheat" is the official Hymn of the 41st International Eucharistic Congress which was held in Philadelphia in 1976. This hymn was selected from more than 200 submitted by authors and composers from many countries. It was used extensively during the Eucharistic Congress and is presently available in three editions: Tune/Text, 2¢; Organ

accompaniment, 10¢; and SATB, 35¢. Order from Arch-Diocesan Music Office, 222 North 17th St., Philadelphia, PA 19103.

Omer Westendorf, born in Cincinnati, February 24, 1916, has been Organist-Choirmaster of St. Bonaventure Church of that city since 1936. In 1950 he founded the World Library of Sacred Music. He originated and compiled the widely used *People's Mass Book* (Cincinnati: 1964, later eds. to 1976), which contains more than 40 of his hymn and psalm texts. He served from 1976 to 1978 on the Hymn Society's Research Committee. His article, "The State of Catholic Hymnody," appeared in the April 1977 issue of *The Hymn*.

Robert E. Kreutz, now 57 years of age, is a native of La Crosse, Wisconsin. He lives in Golden, Colorado, where he is a development engineer for Gates Rubber Company. He received his B.Mus. degree from the American Conservatory of Music in Chicago, where he studied under Edward Eigenschenk and Leo Sowerby; and his M.A. degree from the University of Denver, where he studied under Norman Lockwood. He also studied under Arnold Schoenberg at the University of California at Los Angeles. His compositions, which include sacred and secular, instrumental and choral works, have been published by six different firms. He has composed settings for more than 20 hymns, including other Westendorf texts.

Gift of Finest Wheat

86. 86. D. with refrain

Official Hymn of the Eucharistic Congress, 1976

Omer Westendorf

Robert E. Kreuz

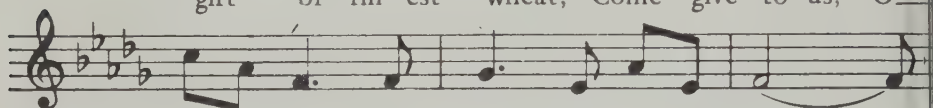
REFRAIN



You sat - is - fy the hun - gry heart — With



gift of fin - est wheat; Come give to us, O

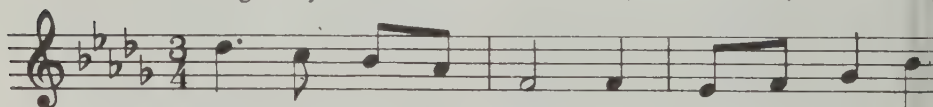


sav - ing Lord, The bread of life to eat. —

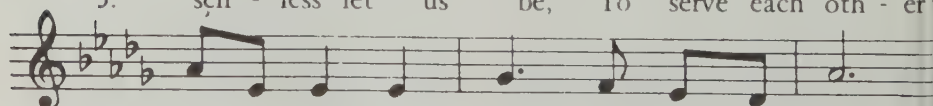
VERSES



1. As when the shep - herd calls his sheep, They
2. With joy - ful lips we sing to you Our
3. Is not the cup we bless and share The
4. The mys - t'ry of your pres - ence, Lord, No
5. You give your - self to us, O Lord; Then



1. know and heed * his voice; So when you call your
2. praise and grat - i - tude, That you should count us
3. blood of Christ out - poured? Do not one cup, one
4. mor - tal tongue can tell: Whom all the world can
5. self - less let us be, To serve each oth - er



1. fam - 'ly, Lord, We fol - low and re - joice.
2. wor - thy, Lord, To share this heav'n - ly food.
3. loaf, de - clare Our one - ness in the Lord?
4. not con - tain Comes in our hearts to dwell.
5. in your name In truth and char - i - ty.

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Reviews

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Pray Together compiled by Rev. William M. Carr, Dr. Lavern Wagner, and Mr. George E. Haubrich. 2nd Edition, 1977. 585p. Sunday Missal Service, 1012 Vermont Street, Quincy, IL 62301. \$6.00 (hard bound), \$4.50 (soft bound)

This hymnal provokes some difficult questions about style and taste in Catholic service books. The "Introduction" and guide to "Liturgical Usage" reveal a contemporary understanding of the principle governing worship music. Yet the only things contemporary about the hymnal are that the editors were alive, and it was published in 1977. With few exceptions the material is rigidly traditional or ancient in flavor or fact, especially the "ordinary" service music. The over-all effect one

feels from studying the hymnal and trying to use it is very dull.

One reason for this could be that Dr. Lavern Wagner, one of the editors, is of the opinion that the best of church music has already happened and with very few exceptions ceased being composed as of 1964 (cf. *Sacred Music*, Summer, 1979). This stance becomes musically painful when songs in a folk or popular style are given a keyboard harmony in an impoverished, embarrassingly elementary way. The new edition contains harmonizations for every piece of music. That is a wonderful advantage but only in dealing with older, proven material. The hymnal cannot compete favorably with accompaniments for newer materials as found in other Catholic hymnals.

Another most disconcerting feature (even so to the author/composer!) was the inclusion of 122 entries from Fr. Willard Jabusch—that in a book containing 363 hymns and psalms! Such a large percentage of one man's work needs comment. Even in heaven the Watts and Wesleys must be experiencing envy at such a deluge in one book. Jabusch has enjoyed a deserved success for some of his compositions but the vast majority of his selections do not rate such exposure. He has found many lovely melodies but most of the texts do not measure up to them because of their simplistic, exhortative approach to Scripture and theology.

In another context (*Worship*, May, 1977, p. 117) Dr. Routley laments the many current attempts at composing hymn texts as reflecting a lack of subtlety and poetry in the use of Scripture. These texts fall into that category. In them there is a great gap between the original insight and the end product. A more carefully chosen "less" would do "more" for this book.

It appears that this hymnal is a success in its selected market. It is a pastoral response to specific, limited needs of taste and style. One suspects that youth are not attracted to much of its contents. Future editions will have to recognize much more of the fine contemporary music for youth and adults which recent church music conventions, workshops, and seminars have demonstrated.

In the Introduction the editors claim that the best features of the hymnal are the indices. I agree, but you will have to look elsewhere for more imaginative, exciting, and truly contemporary church music.

Rev. Richard J. Wojcik
Director of Music
St. Mary of the Lake Seminary
Mundelein, Illinois

Cîntările Evangheliei compiled by Ieremie Hodoroabă. 1978. Glasul Îndrumătorului Creștin, 48, rue de Lille, Paris, 75007, France.

Cîntările Evangheliei (*Hymns of the Gospel*) is of great importance for Romanian evangelical congregations; it is their first hymnal to include both texts and tunes in a single volume.

Previously the Romanian wordes only hymnal referred to tunes available in other publications, most of them German. Although the oral tradition of Romanians is powerful, it is surprising that in 80 years of evangelical development, Romanians have only now produced a hymnal with tunes. Perhaps this is due in part to the custom of memorizing hymn tunes—tunes which reflect the orientation of the first Baptist missionaries who arrived during the first decade of the 20th century. One must recognize the extraordinary musical memory of these people which is still strong.

In recent decades, however, an indigenous hymnody has emerged in Romania. Nelu Moldoveanu, Traian Dorz, and Constantin Adorian (died November 14, 1977) are the leading contributors in this field, each of whom has written a large body of hymn texts and tunes in the typical Romanian style. Such hymns make up more than half of this new hymnal. 671 selections, reflecting current attitudes toward the preservation of ethnic diversity. This musical style is characterized by irregular accents, modal scales, and feminine endings.

Not all of these indigenous compositions are intended for congregational use, some having been written for solo voice and keyboard accompaniment and others for choir or smaller ensembles.

The hymnal is organized according to subject areas. Particular emphasis is given to evangelism, which has 10 hymns dealing with its various facets

This emphasis reflects an enthusiasm for witness demonstrated by the pioneers of the evangelical faith in Romania which is still very much alive.

Finally, a good portion of the 20,000 copies of the initial printing of this hymnal has reached Romania and remains to be distributed individually. Its small size and flexible plastic binding makes this hymnal easy to handle. As the compiler, the Rev. Hodoroba, likes to say, "You recognize a Romanian church-goer by his well balanced suit: He carries his Bible in one pocket and his hymnal in the other!"

Sida Roberts

Southern Baptist Theological
Seminary, Louisville, Kentucky

(Mrs. Roberts is the daughter of the compiler of this Romanian hymnal.)

Songs for Saints edited by John Ylvisaker. 1976. Concordia Publishing House, 3558 S. Jefferson Ave., St. Louis, MO 63118. \$2.25 (spiral bound)

This is a volume of approximately 62 hymn-like compositions which attempt to relate the tradition of the church to the contemporary folk movement. That in any case seems to be its agenda since the "forward" by Ylvisaker has given us a Webster definition of the word "heritage" with a brief exegesis on tradition's value. The publisher, the Board of Youth Ministry of the Lutheran Church-Missouri Synod through Concordia Press (1976) has seen to it that all selections are furnished with guitar chords, evidently by Ylvisaker himself.

The Board of Youth Ministry has produced a number of contemporary folk musical resources over the years, dating from the influential *Worker's Quarterly—Hymns for Now* which some of us grew up on, to *Hymns for Now II* and *III*. While these earlier works for the most part introduced new material (or perhaps more accu-

rately current material), as these resources provided more imaginative settings they became more removed from the local parish and its ability to use them. While the college crowd could handle the creative rhythms, most high school youth groups with inexperienced guitar players could not. *Songs for Saints* is a simpler resource, but that is perhaps its undoing.

The little hymnal is divided into five sections, the first, "Contemporary Tradition," being the most successful. It's also the most adventurous. Two baptismal texts are particularly interesting. In Herb Brokering's text "Keep comin' Lord" the Water of Life churned by the Spirit bubbles refreshingly. One practical problem: frequently in printed folk literature the tessitura of a vocal line lies too low for congregational singing, though it might be proper for solo work. Keep your capo handy to pitch songs up from those low a's and b's. In "God gives a child," set by Ted Wuerffel, we find a fresh text for infant baptism. "Come let us eat," found in the new *Lutheran Book of Worship* is a simple, effective communion hymn. The brief performance tips occasionally found following a selection, as with "Blind Man," are helpful. There could have been more such help. The first section is not without its ditties ("We've come this far by faith") but it is by and large the best part of the book.

The next two sections, "American Tradition" and "European Tradition," display the problems of the book. Of the 30 selections in these groupings, at least 13 are hymns found in standard hymnals. Supplying guitar chordings to such hymns as "Beautiful Savior" and "God, who made the earth and heaven" hardly adds anything new. In fact two of the older hymns in the section work rather poorly with guitar: "O God our help in ages past" (St.

ANNE, and "God of our Fathers" (NATIONAL HYMN. The harmonic change in many traditional hymns is much too rapid for smooth guitar work. An exception seems to be "Saints of God, the faithful band" (LLANFAIR) which works surprisingly well. The spirituals are fine, but better represented elsewhere.

The final two sections, "Biblical Tradition" and "Liturgical Tradition," raise the age old question of the value of the parody mass. The hymns in the last two sections take familiar tunes and fit liturgical/biblical texts to them. Sometimes it works and sometimes it doesn't. In an early folk mass of the 60s, the offertory was once sung to "The Streets of Laredo" and from that point on the service was a loss. Fortunately all the tunes here are sacred in origin. In several cases from the European hymnic tradition, however, the previous association in some cases is very strong, negating their value as parody items. The best arrangement is a paraphrase of Psalm 40 sung to AMAZING GRACE, which makes this lovely tune singable for a change. Using "We shall not be moved" for a paraphrase of Psalm 1 is clever if not completely successful. While using familiar hymn tunes for the ordinary of the mass simplifies the learning of new music and makes "folk music" more palatable to older adults, it is doubtful that this is the best method to make the folk idiom useful for the church. Dressing up EIN' FESTE BURG with guitar chords does not make it "folk" literature.

Although this collection might be useful on the shelf of someone who works regularly with teens, its limitations do not seem to suggest it to wider use.

Larry Jon Houff and
Larry Donner
First Lutheran Church
Springfield, Ohio

Ministry and Music by Robert H. Mitchell, 1978. The Westminster Press, Witherspoon Building, Philadelphia, PA 19103. \$5.95 (soft cover)

The author makes it plain at the outset that this is not a how-to-do-it book. Rather, as a musician, he addresses himself to the clergy in a convincing plea for "conversation, understanding, and growth" between them. *Ministry and Music* should help to bridge the gap that sometimes occurs, since some pastors lack musical background, and it is sure that many musicians have little or no theological background.

Mitchell has approached the subject with conviction, integrity, and good humor. He stresses theological genuineness and spiritual growth on the part of clergy, musicians, and congregation alike, and acknowledges that many forms of worship and many types of music can lead to the same goal. He warns against the worship of music itself rather than making music a means of "recognizing the living God as revealed by Jesus Christ through the mediation of the Holy Spirit." In several contexts he discusses hymns of the ages as compared with gospel hymns, familiar music and the less familiar, and so-called sacred style versus the so-called secular.

A chapter on music of the congregation deals with hymn singing, good and bad, and points out that "instead of thinking of singing as a preparation, one might consider its highest potential function as a *response* to something that has occurred—the expression of a preexisting readiness" (relating to a passage of Scripture, another part of the service, or some recent event). As for the choir, it "exists to prompt and enable each worshiper to worship; each choir member is at the same time prompter and individual worshiper before God."

Mitchell calls for both consecration and competence on the part of the or-

ganist, and emphasizes the importance of the reverent atmosphere that organ music can and should create. In a chapter on planning, he seeks to avoid a "Christian variety show," a sing-something-say-something ritual. He presents brief analyses of various types of services, and concludes that the order of worship need not always be the same. Some churches will be astonished to hear that.

A provocative chapter gives an objective appraisal of the church music revolution of recent years, and is appropriately entitled "Age of Rock or Rock of Ages?" As the author observes, some of the stately Reformation chorales had their origins in secular music of their day. (Even those of us who prefer the classics have to admit this.) He comments: "'Pop music' has reminded us that the Kingdom will always need that which is old and that which is new."

A chapter on acoustics seems less relevant, but is worthy of attention, since the subject has not been overworked by other authors. Mitchell's whole concept, in fact, is original and unhackneyed. *Ministry and Music* provides much food for thought to the clergy and to church musicians alike.

The author's conclusion: "We share the ministry with one another and with God. He has called us to it, and it is his spirit that guides and supports us in it. And most important of all, he may be seeking to teach each of us through the other, Listen for what God is trying to say!"

Philip T. Blackwood
Narberth, Pennsylvania

The Social Harp: Early American Shape-Note Songs from Singing School and Camp Meeting, Performed by Southern Traditional Singers Led by Hugh McGraw, Notes by Daniel W. Patterson. 1978. Rounder Records

0094. Rounder Records, 186 Willow Ave., Somerville, MA 02144.

The *Social Harp* by John G. McCurry is one of the lesser known southern singing school books in the fasola tradition. According to the introduction by Daniel W. Patterson in the reprinted edition (University of Georgia Press, Athens, 1974), only seven copies have been located. How widespread was its distribution and use following the original publication in 1855 is unknown, but it is surmised to have been used most extensively in McCurry's eastern Georgia home area encompassing Hart and Elberton counties.

The *Social Harp* drew heavily from B. F. White's *Sacred Harp*, having the same format, oblong shape, and fasola shaped notes. However, the *Social Harp* included more secular songs for singing schools than did other books in this period and tradition. The rudiments of music then in use in the singing schools are somewhat abbreviated in the *Social Harp* in comparison to the *Sacred Harp*, but the similarities in instructional material remain intact.

Social Harp music, as all of the southern singing school music, is written in three and four part settings: bass, tenor (the melody), alto (or counter), and treble. Both the tenor and treble are sung by men and women, with the women singing an octave higher than the men giving a possibility of six voice parts. Each part is a melodic line and the harmonies produced by combining them are often surprising, almost always interesting, and certainly a delight to the ear accustomed only to primary chord harmonies. These melodic lines may cause the listener difficulties in differentiating the true melody without a text. The songs are sung first in the fasola syllables, then with the texts. To the uninitiated a first hearing might sound like so much jargon!

This recording is performed by *Sacred Harp* singers from Georgia and Alabama and led by Hugh McGraw of Bremen, Georgia, Secretary of the Sacred Harp Publishing Company, and a leading southern singing school master. The singers only rehearsed these songs on one weekend and had time for only one take for this recording, thus making it a remarkable feat, but perhaps contributing as well to the rather stilted performance of the unfamiliar selections, in marked contrast to their performance of *RAYMOND*, a fusing tune very popular with Sacred Harp Singers.

Following early singing school tradition, the performance is straightforward with no attempt at interpretation. The singers use a "straight" tone, with no vibrato, no dynamic changes, and no tempo change once it has been set. The music and text are the important elements needing no further interpretation. In this recording all of the parts are clearly audible except for the ladies' treble, which is regrettable since this part adds an interesting dimension to the music.

Pitches and melodic rhythm are accurate. The tempos are slightly faster than indicated by McCurry and White, this direction being given in the rudiments. As is customary in the singing school tradition, the time signature indicates not only the beats and beat notes for measures, but also the tempo for each measure in seconds. The songs on this recording are almost consistently a half second per measure faster. For example, "Good-by" on side one gives the time signature as 3/4 but the notation is in 6/8. The singers perform it in the "swinging" duple 6/8 meter. In this performance the usually rather high pitched keys of written singing school music are lowered to more reasonable pitches. On the whole, this recording is a faithful interpretation of the southern singing school tradition

and a valuable resource for scholars and teachers interested in this tradition. The record notes are a treasury of information about McCurry and the social structure of his era. The notes on the camp-meeting and revival songs trace their origins to the folk songs from which many evolved, making these notes of great value to the historian. Also, valuable information is given on authors, composers, and other sources for the remaining pieces.

Edith B. Card
Music Department
Clemson University
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A Checklist of Four-Shape Shape-Note Tunebooks by Richard J. Stanislaw. 1978. I.S.A.M. Monograph No. 10. Institute for Studies in American Music, Brooklyn College, CUNY, Brooklyn, NY 11210. \$5.00 (soft bound)

In this *Checklist* the Institute for Studies in American Music has made a significant contribution to the published literature on American hymnody. Stanislaw's doctoral dissertation, "Choral Performance Practice in the Four-Shape Literature of American Frontier Singing Schools" (D.M.A., University of Illinois, Urbana, 1976) and other dissertations list the basic bibliography but they are not always annotated with library locations. Furthermore, dissertations are sometimes difficult to obtain and even more difficult to keep for permanent reference as is this little book.

The *Checklist* contains entries for tunebooks from the antebellum period (1798-1860) which include choral music in four-shape notation. It is organized primarily by compiler, but there are also chronological and alphabetical title lists. Birth and death dates of compilers are given as well as other related information. Of particular interest is the indication as to whether the music of each tunebook is primarily rural (in-

igenous) or urban (European). All known editions of each tunebook are listed, including those after 1860.

A unique feature of this book is its own review by Paul Echols printed on the last few pages. Echols adds significantly to the *Checklist* by indicating such important tunebooks as Joshua Leavitt's *The Christian Lyre* and by deleting *The Methodist Harmonist* (a round-note rather than a shape-note collection). An owner of this book should turn early to the addenda section and carefully mark all of these additions and deletions in the main body of entries for accuracy.

This book is a must for teachers and serious students of American hymnody.

Phil D. Perrin
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Some Aspects of the Religious Music of the United States Negro: An Ethnomusicological Study with Special Emphasis on the Gospel Tradition by George Robinson Ricks. 1977. Arno Press, 3 Park Ave., New York, NY 10017.)25.00

The field of black studies has been called a "St. Audrey's Fair" of academic books. Recently, we have seen a flood of studies passing as scholarly which would not otherwise pass critical examination by a junior editor. But because of their "social expediency" there is a ready market for the meanest of books. Like Haley's *Roots*, they start out as a historical study, but end up as a novel.

Therefore, when a work like Ricks' *Some Aspects of the Religious Music of the United States Negro* appears, it is a refreshing calm of sound scholarship in a sea of rhetoric and half-truths. Ricks' study, completed in 1960 as a

doctoral dissertation under the direction of Alan Merriam at Northwestern University, is an example of what all black studies should be. It is an objective, incisive, analytical study based on historical documentation and musical transcription. It is a pity that such an important work should come to the public only in the form of a facsimile edition of the dissertation, and that it should not be promoted by the trade as a significant contribution to the field.

Perhaps its sound scholarship is one of the reasons that the book has not as yet received the wide recognition that it should. Ricks avoids the exaggerated claims of more widely touted authors and presents, in precise language, the first analytical study of black religious song style and relates that style to the historical and social development of the Negro in the United States, from slavery to the period that saw the beginnings of the most recent form of expression, soul. Musical styles which developed after 1960 can be assessed in light of the trends which Ricks has outlined.

For the first time we have an objective analysis of the spiritual in the context of the black in slavery. The "jubilee style" of the Negro in the second half of the 19th century is presented in the perspective of a race undergoing a transition from slavery into a free but isolated culture within a white society. Here Ricks is at his best when tracing the "shouting" congregations through urban settings, defining along the way the inevitable conflicts between the old traditions and the upward social mobility of emerging generations. The author has relied extensively on contemporary writings and the historical investigations of other scholars, but he has used their material to construct a framework which gives form and meaning to his musical analysis.

The strongest section of the entire

study deals with the gospel tradition of Thomas A. Dorsey and C. Albert Tindley. The original study was limited to this tradition found among black congregations at the beginning of the 20th century. The investigation had to be expanded into previous musical traditions to give substance to his approach and to create a frame of reference.

If I were to find reason to criticize Ricks' study it would be based on his tendency to overlook the importance of the acculturative process between white and Negro congregations and how that process was reflected in the musical styles. Ricks recognized the presence of white influence throughout this study of the social development of black religious expression, but he seemed content only to describe the musical styles associated with the upper, middle, and lower income congregations. While finding parallels for each among white Presbyterian, Methodist and Baptist, and Holiness groups, he fails to recognize that similar social and economic conditions among black and white, within the context of an experiential evangelical faith, tend to shape musical traditions to as great a degree as any retained musical Africanisms.

Among the many contributions of Ricks' study to an understanding of black song are the lack of social bias in the evaluation of historical material, the delineation of traditions associated with shouting, musical moderates, and completely Anglicized congregations, and a musical analysis that can be used as a standard for comparison with other forms of religious song. The author recognized the inherent dangers in attempting to select a small group of works for analysis when the essence of Negro singing is improvisation which is universal, continuous and infinitely varied. However, he has managed to give us useful musical descriptions

which can be quantitatively traced in black song.

The book is an exemplary study. If we were to adopt its standards, the entire field of black studies would be benefited.

James C. Downey
School of Music
William Carey College
Hattiesburg, Mississippi

Brighten the Corner Where You Are: Black and White Urban Hymnody [historical anthology by various performers]. Notes by Anthony Heilbut and Harry Eskew. 1978. New World Records, NW 224 Mono. New World Records, 3 East 54th St., New York, NY 10022.

This one LP 28-minute anthology of historic recordings is graced with superior six-page liner notes by the program consultants, Harry Eskew (white urban hymnody [Side 2]) and Anthony Heilbut (black [Side 1]). Due allowance must of course be made for the age of the original recordings. Gipsy Smith (Rodney Smith [1860-1947]) recorded Fanny Crosby and George Coles Stebbins' "Saved by Grace" about 1909, Homer Rodeheaver and brass band recorded Ina Dudley Ogdon and Charles H. Gabriel's "Brighten the Corner Where You Are" in 1915, and Oscar Seagle and an unidentified quartet recorded Sarah Flower Adams and Lowell Mason's "Nearer, my God, to Thee" in 1920. No miracle or electronic rejuvenation can correct the failure of Mrs. William Asher to begin simultaneously with Homer Rodeheaver their duets in C. Austin Miles's "In the Garden," recorded in 1916.

Black gospel music not backed by audience participation is an antiseptic experience. Whereas the sound

including congregational reaction) on another New World Record (NW 294), *The Gospel Ship: Baptist Hymns & White Spirituals from the Southern Mountains* (with liner notes by Alan Lomax), is gratifyingly realistic, the bands of black quartet (The Kings of Harmony, The Famous Blue Jay Singers, The Soul Stirrers, The Fairfield Four) and solo (Willie Mae Ford Smith, Marion Williams) singing on the present album need audience backup sounds, if they are to come fully alive. Even the Roberta Martin Singers and Rosetta Tharpe bands that complete Side 1 would greatly profit from such recorded feedback.

This is therefore not an album for the "unconverted" to gospel music. Heilbut seeks to convince with far-fetched comparisons to Milton's *Lycidas* ("the vision of God wiping away His followers' tears") and the Burning Bush. His mastery of English prose lifts his comments to a uniformly lyrical level. Just as in his magnificent pioneering account, *The Gospel Sound: Good News and Bad Times* (New York: Simon & Schuster, 1971), Heilbut himself here again in the present liner notes maintains the

sophisticated stance of a *voyeur*, not a participant. Invoking James Baldwin as his first literary witness strikes an ironic note at the outset—at least for those familiar with Baldwin's own personal life-style.

On the other hand, Harry Eskew's liner notes bespeak the true believer. His unique blend of solid scholarship and participatory faith set him apart from nearly all others who have trod his hymnodic pathways. Without being oppressively erudite, his notes convey a vast amount of carefully collected information.

The album cover is a reproduction of George Bellows's lithograph in the National Portrait Gallery, Smithsonian Institution, "Billy Sunday." This lithograph caricatures both Sunday and his adoring front-seat hearers. Here comes the crux of an album such as the present. If it is to titillate the non-believer, such an album must either include far more convincing and transfigured sounds, or it slips to the lower road of a patronizing smirk.

Robert Stevenson
University of California
Los Angeles

* * *

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IAH at Regensburg

(Continued from page 282)

USA very shortly.

And finally this personal reference. The cause of ecumenical hymnody in both its theoretical and applied aspects will in my opinion be furthered by our taking the initiative in establishing a closer working relationship not only with IAH but with the HSGBI. As a first step I suggest that we issue an official invitation to both societies to join with us at Princeton through the sending of repre-

sentatives. Second, and this we have already begun, we should encourage the exchange of articles and papers between the three societies, in particular in the three excellent periodicals that are received by the memberships. These two modest efforts should help us bring the HSA closer to its Germanic and Anglican roots, and thus bring American hymnody a bit closer to what the rest of the hymnic world is about!

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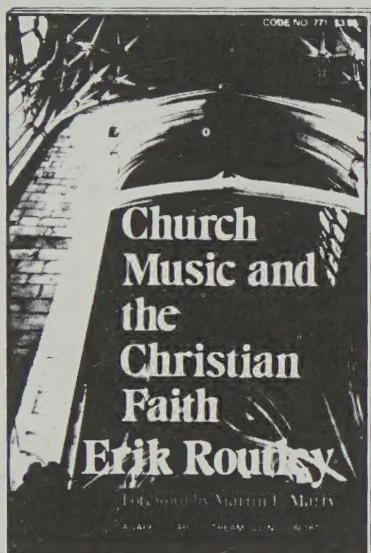
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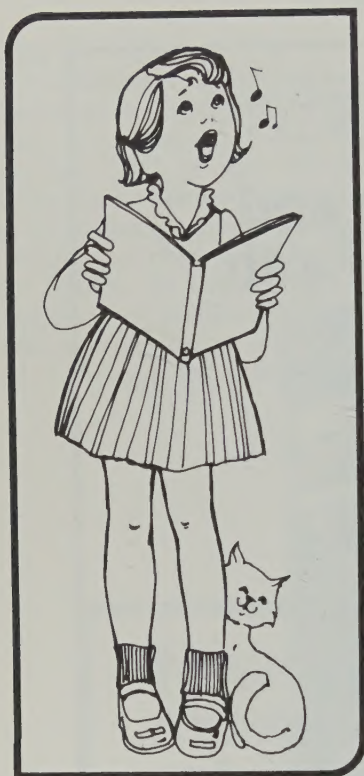
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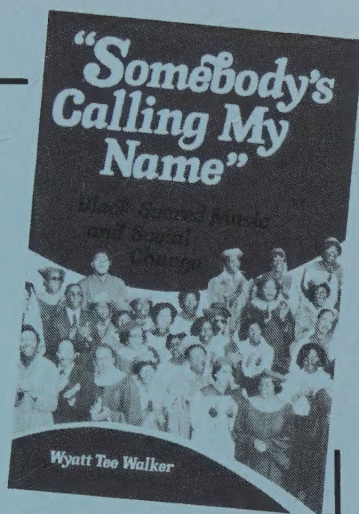
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